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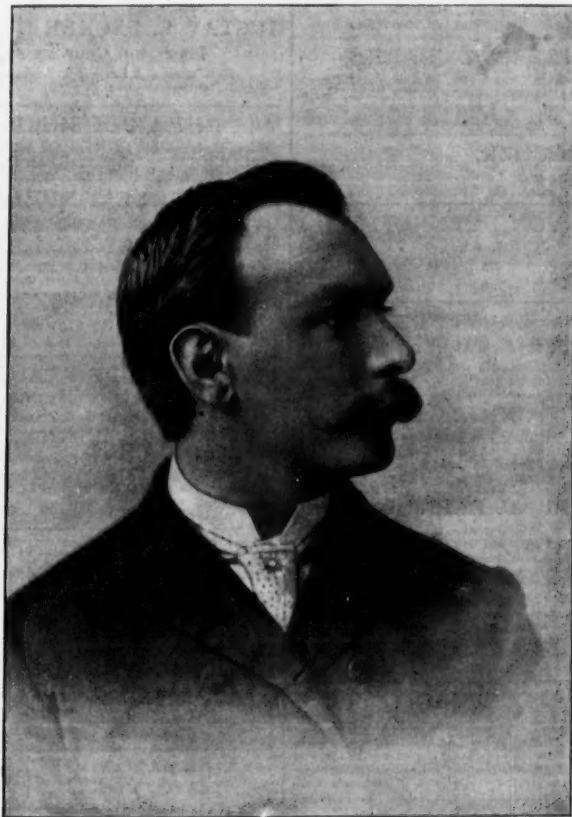
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VOL. XXV.—NO. 15.

NEW YORK, WEDNESDAY, OCTOBER 19, 1892.

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The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY,
(INCORPORATED)

19 Union Square W., New York.

ESTABLISHED JANUARY, 1880.

No. 659.

EDITORS:

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JAMES G. HUNEKER. HARRY O. BROWN.

BUSINESS DEPARTMENT:

SPENCER T. DRIGGS. R. S. MAXWELL.
A. T. KING. FRANK M. STEVENS.

WESTERN OFFICE: Chicago, 296 Wabash Ave., JOHN E. HALL, Manager.

BOSTON OFFICE: 39 West St.

BERLIN, GERMANY: PHILIPP ROTH, 84a Lützow St.

LEIPZIG, GERMANY: GEBRÜDER HUG, Königsstrasse 16.

LONDON AND PARIS: BRENTANO'S.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00

Special rates for preferred positions.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders, payable to the MUSICAL COURIER COMPANY.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

NEW YORK, WEDNESDAY, OCTOBER 19, 1892.

MR. OTTO FLOERSHEIM.

MR. OTTO FLOERSHEIM, THE SENIOR EDITOR OF THE MUSICAL DEPARTMENT OF "THE MUSICAL COURIER," WILL, IN CONSEQUENCE OF THE INCREASING BUSINESS INTERESTS IN ALL THE MUSICAL CENTRES OF EUROPE MAKE GERMANY HIS RESIDENCE FOR THE IMMEDIATE FUTURE. HE WILL PROBABLY PREFER BERLIN AS HIS HEAD-QUARTERS, ON ACCOUNT OF THAT CITY'S CENTRAL POSITION AND OF ITS GREAT MUSICAL ACTIVITY.

"THE MUSICAL COURIER" HAS BECOME AS GREAT A NECESSITY TO THE MUSIC TRADE AND THE MUSICAL WORLD OF THE CONTINENT AS IT HAS IN AMERICA. IT THEREFORE BEHOOVES THAT A MAN OF MR. FLOERSHEIM'S POSITION IN THE CRITICAL WORLD SHOULD BE LITERALLY ON THE SPOT TO GUIDE THE FOREIGN POLICY OF "THE MUSICAL COURIER." HE WILL CONTRIBUTE REGULARLY TO THESE COLUMNS THE LATEST FOREIGN NEWS—IN FACT GIVE US A DETAILED CHRONICLE OF MUSICAL HAPPENINGS IN THE OLD WORLD. HIS WELL-KNOWN MANNER OF TREATING MUSICAL TOPICS NEEDS NO EXTENDED NOTICE HERE.

SUFFICE TO SAY THAT HIS LETTERS WILL BE UP TO HIS HERETOFORE ESTABLISHED STANDARD. THE MUSICAL DEPARTMENT OF "THE MUSICAL COURIER" HERE WILL BE UNDER THE MANAGEMENT OF MR. JAMES G. HUNEKER. WITH HIM WILL BE ASSOCIATED IN EDITORIAL AND CRITICAL WORK THE BEST KNOWN AND MOST ABLE WRITERS ON MUSICAL SUBJECTS IN THIS COUNTRY.

THE Manchester "City News," England, published in its issue of October 1 the following extremely spicy and almost devilish paragraph:

The small extent to which Händel is known in the United States is evident from the fact that when the Oratorio Society of Stamford, Conn., recently gave "Messiah" it transpired that this was the first time the oratorio had been heard in that State.

Connecticut should feel proud of the distinction. As far as the country at large is concerned it has

heard Händel's "Messiah" far too often; that is, when one considers the shameful neglect of Bach's great choral masterpieces. We hear enough Händel, particularly the "Messiah," which the Oratorio Society seems to think it is its bounden duty to produce about Christmastide. The Manchester "City News" has been misinformed about Händel's music in this country.

IT cannot be truthfully said that the music of the past week of festivities was particularly interesting or edifying. To be sure the ubiquitous brass band furnished music for the tympani of those who prefer martial blasts, but both Pratt's "Triumph of Columbus" and Melamet's "Columbus" were, as might be expected, dreary specimens of music written for special occasions. Few great composers have been up to the mark in writing music to order, and where greater names have failed we surely must not be too severe on Messrs. Pratt and Melamet. The dreadful mismanagement of the former composer's work was in some degree responsible for its failure, but no amount of Gesangverein enthusiasm, as was manifested in the case of Mr. Melamet's cantata, can ever make his music aught but commonplace and in many spots faulty. The competition could not have been of a very elevated sort, else how account for the selection of his "Columbus" by the jury?

THE "Tribune" last Sunday contained the following item of news which, in justice to Dr. Ziegfeld, deserves reproduction in these columns. This is it:

Dr. F. Ziegfeld, president of an amusement company which has been organized in Chicago to give entertainments during the continuance of the world's fair, sends a private letter which contains information that may interest American composers. Here are the interesting paragraphs:

A number of wealthy and influential citizens of Chicago have organized a stock company, styled the International Temple of Music, for the purpose of giving popular concerts of a high grade during the world's fair season, to wit: From May 1, 1893, to November 1, 1893. The prices of admission will be so reasonable as to bring the entertainments within the reach of every lover of good music. One of the finest structures in the city, the First Regiment Armory, has been secured for the purpose, accessibly located at Michigan avenue and Sixteenth street. It is capacious and conveniently arranged, seating about 6,000 people.

In my capacity as president and chief executive officer of the new organization, it is my desire and purpose to do all in my power for the best interests of the American musician, and I have therefore decided to make orchestral compositions by our native composers a leading feature of these concerts at the Trocadero, a name which we have adopted as being peculiarly applicable.

A committee of American musicians, whose talents are universally recognized, will be selected to pass upon the merits of these compositions. The composer will be asked to furnish the score and orchestral parts of his composition free of expense to us. The length of any composition consisting of one movement will be limited to ten minutes, and for compositions of several movements twenty minutes will be allowed. It must be understood, also, by all composers that only new compositions will be taken and that they shall be performed for the first time at our Trocadero concerts. No deviation will be allowed from this rule under any circumstances. Each composition will be numbered as it is received here, and will be given precedence on the programs according to its number, and all compositions must be in my possession not later than April 1, 1893, and as much before as possible.

A recommendation from any one of this committee will be sufficient to insure the acceptance of the writings of our native composers, and the widest advertisement will be given each number. The compositions will be performed at the Trocadero by the Hans von Bülow Orchestra, under the direction of the great conductor, Fritz Scheel, of Hamburg, Germany.

I spent four months in Europe this summer in the interest of our company, and secured some of the best talent to be found in the different countries of the Old World. It will be our aim to make the Trocadero concerts not only a delight to every musician, but a source of great pleasure to the general public, and the Trocadero itself a place where strangers visiting the city may find rest and amusement.

ECHOES of the recent music festival at Worcester, Mass., are still lingering. In last week's "Independent" Mr. Stevenson makes the following sensible criticism:

The thirty-fifth annual festival at Worcester, Mass., concluding on the 30th ult., met with its usual overflowing patronage and pecuniary success. Some excellent choral and orchestral work seems to have been accomplished, but the archaic nature of the programs, the utter indifference of the management to presenting works at once new and valuable and educative of advanced taste—and there is much of that element in the wide awake New England city—was as manifest as ever. The marked weakness in solo talent was a matter undoubtedly of economy, which may be glossed as thrift by those concerned. But with this festival's choral and orchestral material to draw upon each year, with the warm interest locally taken in it, even cheerfully to forgiving the management's reiterated perversities and ignorances, from year to year (non ragionam di loro ma guarda e passa), patrons deserve better musical fare. This last festival presented not one single choral or orchestral novelty of thorough importance! Except so far as some selection often relatively brief was new to Worcester's ears there was naught approaching the article. The directors should make it their business, with such opportunities as they have and can have, to be responsible each season for introducing, not merely to their own townfolk, but to the United States, one or two of the important new choral works and one or two of the important new orchestral works announced as newly in the market between June and September. So doing, they could forestall Boston and New York concert seasons. So doing, they could attract an interested element of musical men and women from all over the East. So could they put themselves in a very different light for American musical attention. That Worcester

had never happened (odd predicament!) to hear Mozart's symphony in E flat or Wagner's air "Der Frist ist um," or Saint-Saëns' "Omphale's Spinning Wheel," or some of Mr. Scharwenka's best music or Rubinstein's "Paradise Lost" oratorio, was no excuse for the directors not securing the new symphonies by Rudorff or Klughardt, or Grieg's new instalment of his "Peer Gynt" music or Edgar Tinel's new oratorio; no excuse even for not giving, instead of stale extracts from Mascagni's "Cavalleria Rusticana," a partial recital, let us say, of some such operatic novelty as Dracsek's "Herrat" or one so appropriate to the year as Franchetti's "Christopher Columbus." All of the above, except the last two, and many more new scores are announced as to be heard in this city or in Boston as matters of course this year. No, the Worcester festival blame-worthily walks not in the path so plainly laid out for its easily won salvation from dry rot and from out of Massachusetts indifference. And no matter what its present ostensible success, its future will not gratify its directors or its best friends, or ultimately its patrons, till that plain and easy and upward path be taken by it.

MR. G. H. WILSON in the current issue of the Boston "Musical Herald" has the following interesting bit about Antonin Dvorák. He met the great Bohemian at Prague last May:

I had a little chat with Dvorák prior to the concert. His new photographs are excellent, although his hair is a bit more gray than they indicate. At first Dvorák seemed to be a man of a good deal of reserve, but as he warmed to conversation he talked enthusiastically. Think what this man has accomplished! From being a peasant lad, playing at weddings and eking an existence as best he could, begging a small loan that he might hear an opera, meeting privations for years, but all the while having the fixed determination to become a musician and to rise above circumstances—and now ranking with the great composers of all time! None too great honors can be paid such a man. Dvorák's home in Prague is a modest apartment. The walls of his workroom are lined with trophies, wreaths and ribbons—tributes to his genius. He spoke of his approaching sojourn in America with such eagerness that I do not doubt that he is delighted to come to us. As he already speaks good English he will the reader become acclimated in his new field, which ought to prove of immense usefulness. The farewell concert was given in the Rudolfin, a fine building containing library and concert hall. The program was made up of compositions by Dvorák: Serenade op. 44, woodwind, horns and low strings; two duets for female voices from op. 32; two movements for string orchestra from op. 54; two duets from op. 32; three overtures, op. 91, entitled "Nature," "Bohemian Carnival" and "Othello." There was an orchestra of sixty and Dvorák conducted. It was a gala occasion. The hall was filled and the audience took every opportunity to express its interest and its appreciation of the music of its famous townsman. When the concert had ended there were wreaths and emblems handed to Dvorák; cheers and a deafening Tusch from the orchestra. As a tribute it was immense. I thought I was especially favored to be present at the birth of a new work by Dvorák—three in fact, for I heard the first performance of op. 91. Dvorák conducted with abundant nervous energy, and the orchestra reflected to the utmost the special Slavonic character of the music. It was a good band and particularly strong in the wind department.

Further, Mr. Wilson gives a list of the more important works of Dvorák in the order of their opus numbers, which is not strictly the order of their composition. Here it is (operas are, of course, omitted):

- | | |
|--|----------------------------------|
| Op. 18. String quartet in A minor. | Op. 58. "Sabat Mater." |
| "18. String quintet in G. | "60. Symphony in D, No. 1. |
| "22. Serenade for strings in E. | "61. String quartet in C. |
| "23. Piano quartet in D. | "66. Scherzo capriccioso. |
| "26. Piano trio in G minor. | "67. Overture, "Husitka." |
| "27. String quartet in E. | "69. "The Spectre Bride." |
| "30. A patriotic hymn. | "70. Symphony in E minor, No. 2. |
| "33. Piano concerto. | "71. Oratorio, "St. Ludmila." |
| "34. String quartet in D minor. | "76. Symphony in F, No. 3. |
| "37. Overture, "Der Bauer ein Schein." | "77. String quintet in G. |
| "39. Suite for small orchestra. | "78. Symphonic variations. |
| "40. Symphonic variations. | "79. Psalm CIL. |
| "45. Slavonic rhapsodies. | "80. String quartet in E. |
| "53. String sextet in A. | "81. Piano quintet. |
| "51. String quartet in E flat. | "88. Symphony in G, No. 4. |
| "55. Violin concerto. | "89. Requiem Mass. |
| | "81. Triple overture. |

IN commenting upon Mr. H. E. Krehbiel's admirable article in the September "Century" about Antonin Dvorák the London "Musical Times" concludes thus:

The whole article is, of course, well worth reading; but we may permit ourselves one growl of slighted patriotism. Mr. Krehbiel should have stated that the now world wide fame of Dvorák is practically due to the recognition of his genius by England.

England certainly deserves the credit of first exploiting Dvorák's genius, though to Messrs. Hanalick and Brahms is due the honor for their perspicacity in unearthing, so to speak, the budding talent of the Bohemian composer. England has also the honor of more than recognizing the gifts of Händel and Mendelssohn. It is to be hoped that in time she will fall in line with the rest of the musical world and acknowledge that Richard Wagner knew something of musical composition.

ANOTHER SCHEME.

A CORPORATION has been formed, capitalized for \$2,000,000, to advance the scheme of furnishing descriptive music founded on incidents in the life of Columbus for the world's fair.

A building costing \$750,000, with a seating capacity of 10,000, will be erected just outside the fair grounds at the main entrance, and it is anticipated that three entertainments will be given each day.

Xaver Scharwenka has been selected to compose the music, and has accepted the position.

The chorus will consist of 500 mixed voices, an-

sisted by an orchestra of 120 and a stage band of forty pieces.

Steele Mackaye is the managing director.

This scheme is said to be connected officially with the music bureau of the Columbian Exposition.

DR. DVORÁK'S DÉBUT.

DR. ANTONIN DVORÁK, the renowned Bohemian composer and director of the National Conservatory, will make his initial bow before an American audience next Friday evening at the Music Hall, Fifty-seventh street and Seventh avenue. He will, in conjunction with Anton Seidl, conduct a grand orchestra of eighty musicians and a chorus of 300 voices. The event will certainly be one of significant musical importance. Here is the very interesting program:

National hymn, "America".....	Col. Thomas Wentworth Higginson.
Oration, "Two New Worlds," the New World of Columbus and the New World of Music.....	
Symphonic poem "Torquato Tasso".....	Liszt
Triple overture, "Nature, Life, Love" (new, first time).....	Dvorák
Nature.....	
Life (Bohemian Carnival).....	
Love (Shakespeare's "Othello").....	
Conducted by the composer.....	
Te Deum (expressly written for the occasion).....	Dvorák
Clemence de Vere-Sapio, Mr. Fischer.....	
Orchestra, chorus.....	
Conducted by the composer.....	

THREE PROGRAMS.

THROUGH the kindness of Mr. Ferdinand Meyer, of Chickering & Sons, we are enabled to present the three programs which were performed during the dedication of Bechstein Hall, Berlin. The first concert took place Tuesday, October 4, at 8 in the evening, and was a piano recital given by Dr. Hans von Bülow. Here it is:

Fantasia, No. 3, C moll.....	Mozart
"Les Adieux, l'Absence et le Retour," sonate, op. 81.....	Beethoven
Variationen und fuge, F moll, op. 17.....	Kiel
"Wiener Faschingschwank," Fantasiebilder, op. 26.....	Schumann
Allegro, romanza, scherzino, intermezzo, finale.....	
Impromptu, op. 88.....	Chopin
Notturmo, op. 9, No. 2.....	
Scherzo, op. 39.....	
Berceuse, op. 37.....	

The second concert occurred Wednesday, October 5, and was a chamber music evening, in which Dr. Johannes Brahms and Professors Joseph Joachim, de Ahna, Wirth, Hausmann and the clarinetist Muhlfeld took part. This was the program:

Sextet, B dur, op. 18, für zwei Violinen, zwei Violas, zwei Celli.....	Brahms
Allegro ma non troppo. Andante ma moderato (variazioni). Scherzo (allegro molto). Rondo (poco allegretto e grazioso).	
Sonate, D moll, op. 108, für Klavier und Violine.....	Brahms
Allegro. Adagio. Un poco presto e con sentimento. Presto agitato.	
Quintet, op. 115, H moll, für Clarinette, zwei Violinen, Viola und Cello.....	Brahms
Allegro. Adagio, più lento, tempo primo. Andantino, presto non assai ma con sentimento. Con moto (variazioni).	

The third concert was given Thursday, October 6, Anton Rubinstein as soloist, with the following program:

Variationen für Klavier, G dur, op. 88.....	A. Rubinstein
Altitalienische Arien—	
Caldara (1671-1768), "Come raggio di sol."	
Pergolesi (1710-1736), "Se tu m'ami."	
Sonate für Klavier und Viola, op. 49.....	A. Rubinstein
Viola.....	Carl Halir aus Weimar
Zwei Persische Lieder.....	A. Rubinstein
Anna von Jerebtzoff.	

THE PASSING OF BRAHMS.

JOHANNES BRAHMS, one of the most celebrated of modern musical thinkers, received his death blow at the hands of Mr. Henry T. Finck in the "Evening Post" week before last. We reprint the article in full without comment except the italicization, which is the only form of criticism necessary. Here is what Mr. Finck says about poor old Johannes, plus our italics (alack and alas, that he ever had the temerity to live, much less to compose!):

Dr. Hans von Wolzogen, Wagner's neighbor at Bayreuth, relates in his entertaining "Erinnerungen" that the composer of "Parsifal" exclaimed one day after trying over a new symphony by Brahms: "Yes, if Brahms sounded as well as Beethoven he would be a great composer, too." Wolzogen adds that Wagner was really desirous of finding something to like in Brahms, and often asked his friends to play some of his pieces for him. "But, alas, there were no sparks and flashes! What Wagner found lacking in this industrious art was the convincing impression of real life and inevitableness." The contemporary composers whom Wagner admired most were Robert Franz, Liszt and Anton Bruckner. For Liszt and his symphonic poems he had a great admiration, which is expressed in a score of places in his letters and essays. He considered him as by far the greatest of all interpreters of Bach, Beethoven and other great masters; indeed in his twofold capacity as "creative interpreter" and original composer, he felt inclined to pronounce Liszt "the

greatest musician that had ever lived." If Wagner ever spoke in contemptuous terms of Brahms, this was in moments when he was irritated by the sneers of Brahms' disciples (Hanslick and others) at the "superficial brilliancy," "trickery" and "sensationalism" of Liszt, when he knew that there was infinitely more soul, more spontaneity, more genius in Liszt than in the erudite, pedantic, uninspired Brahms.

Chopin once said of a second-rate composer of his day that he was "forty years old and his music eighty." The same might be said in regard to most of Brahms' music. It is born obsolete. Music is an evolutionary art, and Brahms ignores almost all the elements of progress which have converted modern music from a *Spielerei* into an emotional art. In only one respect has he advanced beyond the Beethoven standpoint—in harmony; and that not so much because of any great merit of his own as because Beethoven himself was, in harmony, the most important element in music, far inferior to Bach. The MUSICAL COURIER, which greatly admires Brahms, has failed to explain why, if the art of instrumentation can be so easily learned in conservatories, Brahms' orchestration should be so monotonous, turgid antiquated and devoid of all sensuous charm; why even Rubinstein, who has infinitely more spontaneity, i. e., genius, than Brahms, has never learned how to orchestrate like born colorists—Berlioz, Liszt, Wagner, Dvorák.

Dr. Hans von Bülow, in his valuable little pamphlet on the "Faust Overture," has some suggestive remarks on the strange fact that those who are always pointing out small plagiarisms of ideas in this or that composer ignore the wholesale form plagiarisms of those composers who have not creative power enough to let their ideas crystallize into new forms of their own, but simply annex the forms invented and elaborated by their predecessors.

In this respect, too, Brahms is one of the least original of composers; he has plagiarized all his forms from his predecessors, without alteration or improvement of any kind. First-class bees ought to make their own cells as well as their honey. At the same time the honey is a great deal more valuable than the cells; and this illustration proves the error of THE MUSICAL COURIER in maintaining that form is the most important thing in music, and the faculty of "logical development" of any theme (no matter how trivial) the supreme test of musical genius. If that were true, why is it that of Mozart's forty symphonies only two or three are ever played at our concerts? They are all equally perfect in form; Mozart never wrote anything that was not perfect as regards form. Those symphonies are neglected because their ideas are not sufficiently interesting to us. Ideas are the alpha and omega of music. Form is but the shape which every real idea of necessity must assume. Forms without ideas are empty nutshell; without new ideas, stale or wormy nuts. Lachner and Macfarren have as much "logical development" as Schubert; what makes Schubert worth a million Lachners is his inexhaustible wealth of ideas.

Brahms has no new ideas. Brahms has no new forms. Brahms cannot compose. Liszt is greater than Brahms. Alas, poor old Johannes of Hamburg!

MAC DOWELL'S PIANO MUSIC.

IN the September "Music" the editor, Mr. W. S. B. Matthews, writes most interestingly of American composers of the first rank. After giving full mead of appreciation to Dr. William Mason's piano music (truly piano music), Mr. Matthews speaks as follows of one of America's foremost composers, E. A. MacDowell:

Closely allied to Mason in this inner understanding of the piano and in elegant and finished style, is the younger composer E. A. MacDowell. MacDowell is to the manner born. He has the most finished style of writing for the piano of any American, for in addition to Mason's sensitive perception of the suitable he has a freer fantasy and his flights take a wider range. Sometimes, indeed, he is a bit commonplace, as in the second subject of his immensely popular piece the "Witches' Dance" (Hexentanz)—I do regret the polyglot tendencies in our American composers. Even Mason has put French titles where plain English would have been more intelligible. But in other places MacDowell is earnest and admirable, as in his first and second suites, which do not need the attribute American to make them attractive. Then there are many smaller pieces which are fully up to some of the best work by foreign composers—meaning the very best. For, whether we like it or not, it is true that only lately have there been American composers able to write fluently and easily, with good style, as if to the manner born. It has been taken for granted in Europe that while they might produce something for which they could be complimented without actual lying, it was never intended to compare their compositions as poetry with the works of the really masterly composers such as Joachim, Raff, Liszt, Rubinstein and the like. MacDowell has the fluency of Raff with more earnestness, and I have no doubt that his works are destined to a long life.

MacDowell also writes for orchestra, and writes extremely well. In fact he is a master of musical expression. His scoring has the same exact knowledge of the effect to be expected from the combination as his presto passages for the piano, where the resulting effect of the passage played fast is almost totally different from the effect of the same passage played slowly—as one thinks it in order to write it. He shows an advance in passage work over Mason, the use of changing notes being more in the style of Chopin or Raff, which was more evasive and poetic, and less direct than Mason's work in this line. But it is not necessary to take up the orchestral works and concertos of this writer or his chamber music. All that I have heard of it has been very attractive, and if our foreign masters, who control for us our musical diet (by directing all our good concerts), ever get educated to an appreciation of native talent, MacDowell will have as good a chance all over the country as he now has in Boston, where his works are played every winter—almost as freely as if he lived in

Europe, or, still better, were dead after having lived in Europe. As Wordsworth says, "Heaven lies about us in our infancy"—and to American consciousness heaven and Europe are convertible terms. This memorandum of MacDowell's works would be more complete if one were to give the names of his more important pieces, and those which have been most successful.

This is well said, though not half enough strong. Mr. MacDowell is a composer whose music rests entirely on its own merits, for the composer does not claim that he is an American composer, a German or an Italian composer, but simply a composer of music. Mr. Matthews might have dilated more on the two piano concertos of MacDowell in A and D minor, and one at least is original enough in form to suit even critical Mr. Finck. The composer plays the one in A minor this fall at Boston with Mr. Nikisch. Both concertos are full of poetry, color and musical ideas. His suite for orchestra will soon be produced under Franz Wüllner's direction at Cologne.

THE NEW ITALIAN SCHOOL.

VON SACHS, the well-known writer on musical topics, who is now a permanent resident of Vienna, had a very interesting letter in last Sunday's "Sun" about Italian opera in Vienna and Mascagni's much overrated success in that city. He quotes with approval Dr. Hanslick's remark that it is still less the composer than the successful man whom the Viennese are fêting in the person of Pietro Mascagni. Mr. Von Sachs acutely points out that the success of "Cavalleria Rusticana" has drawn attention to the new Italian school, and he devotes some space to describing the aims and tendencies of the new group, of whom Mascagni is by no means the shining light. He has this to say about another young composer, and one who is far more likely to fulfill his early promises than is Mascagni:

Next to Mascagni the most interesting personality among the new, or, as it is sometimes called, "Milan school" of composers is Ruggero Leoncavallo, to whose pen we owe both the music and the libretto of "Pagliacci," the most successful of the post Cavalleria works. The opera, which is in two short acts, was produced last winter in Italy, and, thanks to its dramatic story, its clever music and to the efforts of Maurel in one of the principal rôles, achieved at once a well merited popularity that carried its fame beyond the confines of Italy. The plot, founded partly on the "Drama nuovo" of Estabancz, and in its essential details not unlike the French play "Tabarin," presents the oft tried experiment of a play within a play. The hero is a mountebank who, deceived by his faithless wife, enacts in earnest the mimic scenes of jealousy and of the subsequent murder of the guilty pair.

The principal characters, who are five in number (as in the "Cavalleria"), belong, with one exception, to a company of strolling players who, in the typical rôles of the old Italian commedia dell'arte, tell in pantomime the old tale of deception, jealousy and revenge. In place of the customary overture the clown ("Pagliaccio") appears as chorus before the curtain and explains the author's intentions. "Signore!" he says, "signori! Scusatemi se da sol mi presento. Io son il prologo!" It is as a picture of real life he begs his auditors to accept what they shall see, and then, turning toward the stage, he calls "Andiamo, incorinciate." The curtain is then drawn aside, and the same relations of the different characters to each other is presented as that which, in their capacity of pantomimists, they later perform for the benefit of the gaping village crowd. The clown, though, who is at the same time the injured husband, suiting the action to the situation, really shoots his wife at the end of the play, and also her lover, who rushes upon the stage to save her, thus bringing to an end both the opera and the pantomime which is contained in it. "La commedia è finita" is announced by one of the characters after a fashion that suggests at once the "Turridu is dead" of the "Cavalleria," while the orchestra, in a powerful tutti, brings in conclusion once more the most significant musical phrase of the work.

In the condensed, picturesque action of this opera an evident attempt to reproduce the more striking characteristics of Mascagni's first work is to be noted, while many of its best accredited musical qualities are reproduced, though without a sacrifice of originality, in a manner altogether self apparent. Some of the more pleasing numbers in the score, notably the music accompanying the pantomime, are delightfully tuneful, a serenade d'arlecchino deserving special mention. A great deal is attempted and not a little accomplished in the matter of musical characterization, while the treatment of the orchestra is masterful throughout. On the whole, therefore, it is a work of decided interest and one that is bound to make its way in the world. Already we are informed that several important opera houses, such as the one here, have undertaken to give it a place in their répertoires, and success outside of Italy is sufficient firmly to establish the fame of the composer, who, though he has written several other works, did not reach the public ear till lately with this one. Like Mascagni, Leoncavallo's acquaintance with Wagner's works must evidently be more than a superficial one, while the great master's example is surely to be traced to the fact that he, too, is the author of his own libretti.

Mr. Von Sachs also writes interestingly about Leopoldo Muzzone, Francesco Ciléa and Umberto Giordano, three young aspirants for operatic honors. From private sources we learn that Leoncavallo is already in hot water with his first publisher, Ricordi, of Milan, because of his defection to the house of Sonzogno. A lawsuit is quite in order. Mr. Von Sachs omitted to mention one of the most promising of the new group, Puccini, who was classmate of Mascagni and Emilio Pizzi. The latter, a very talented young man, is now a resident of this city, and those who best know him predict that he will not fail to keep up the reputation of his class as a composer.

NATIVITY OF MUSICIANS.

THAT indefatigable gleaner of musical facts, fancies and figures, Mr. A. Willhartitz, of Los Angeles, Cal., sends us the following tables which are quite ingenious and interesting. This is what Mr. Willhartitz says:

It may be of interest to your readers to be shown in a concise way which country is best entitled to the name of musical. Of 9,260 names in my forthcoming lexicon, where the nativity of the different musicians is given, I find the following—being the true showing—to wit:

Albania.....	1	Malta.....	3
Arabia.....	6	Mexico.....	1
Austria.....	368	Netherlands.....	30
Belgium.....	173	Norway.....	11
Bohemia.....	238	Persia.....	1
Brazil.....	3	Poland.....	33
Canada.....	5	Portugal.....	42
Chili.....	1	Rome.....	18
Corfu.....	1	Roumania.....	1
Cuba.....	2	Russia.....	119
Denmark.....	40	Scotland.....	32
England.....	1,105	Spain.....	233
Flanders.....	2	Sweden.....	31
France.....	1,349	Switzerland.....	42
Germany.....	2,560	Syria.....	1
Greece.....	27	Turkey.....	2
Holland.....	198	United States.....	595
Hungary.....	89	Wales.....	8
Italy.....	1,329	West Indies.....	1
Ireland.....	40	Zeeland.....	1
Jamaica.....	1		

Austria should have included Bohemia and Hungary, which would have swelled the number to 696, but the latter two countries were nearly always considered separate, and so it was left thus on this occasion. Holland, Flanders and the Netherlands might have been bunched; also England, Ireland, Scotland and Wales, which would have given Great Britain 1,194.

The great number of English musicians given in comparison to Italy, Germany and France may be accounted for by the fact that Sir G. Grove and his assistants, as well as their several followers and successors, have raked and scraped the British Isles for names of musicians, many of whom could not have figured as such before German, Italian and French compilers. My "Lexicon" being in its characteristics a compendium to all existing musicohistorical works, I was obliged to bring all given names.

While England has 1,194 names the United States of America have but a few above one-half the number, viz., 595, which, of course, falls short of a true showing. Whether the English are more forward than we are, or whether the average or probably the better musicians seek seclusion and shirk notoriety, remains a question. I have spent time, money and labor for the purpose of giving a good and true showing of what we are doing as a musical country, but am very much afraid that I am falling short a goodly number. For the student of euphony or for such who can compare music and names, or yet another class, who are able to associate good music to bad names (phonetically), or who may have some other hobby which they desire to ride, I append the following showing of number of names of musicians represented in the modern alphabet:

A.....	459	J.....	118	S.....	980
B.....	1,048	K.....	369	T.....	318
C.....	680	L.....	507	U.....	47
D.....	408	M.....	659	V.....	252
E.....	176	N.....	156	W.....	390
F.....	418	O.....	109	X.....	2
G.....	603	P.....	536	Y.....	13
H.....	503	Q.....	19	Z.....	90
I.....	30	R.....	522		

The Italians have no representative in the letters W, X and Y; the French have no X; the English no Q, X and Z; the United States has neither I nor X. The only nationality which has representation in the twenty-six letters is the German. The French predominate in D and L, the Italian in B and C; the German in H, G and W.

SECRETARY JEKYLL AND EDITOR HYDE.

MR. G. H. WILSON, secretary of the Bureau of Music of the Columbian Exposition at Chicago, and likewise plenipotentiary and envoy extraordinary and general net to scoop in foreign composers for the exposition, is having real fun all to himself these times.

In the dual capacity of editor of the inoffensive little monthly the Boston "Musical Herald," and secretary, &c., at Chicago, Mr. Wilson makes his brain play queer little pranks and occasionally allows the world to get a glimpse of the fun.

As Secretary Jekyll, Mr. Wilson is all smiles, amiability itself. He hobnobs with foreign celebrities, who each and every one inform him of their firm intention of visiting Mr. Wilson and the Columbian Exposition next summer, but later, somehow or other, back down from their original resolve and send nice letters instead. Mr. Wilson, who, as we have often declared, is amiable to a degree, has a hard time keep-

ing Mr. Theodore Thomas from exploding his vials of wrath at the country in general and conductors in particular. Mr. Thomas' motto, like that of the late William Vanderbilt, is the all embracing and comprehensive sentence, "the public be d—d," though a writer in "Hallo" insists that "In hog signo vinces" would be a very appropriate motto for the great Chicago conductor. Be this as it may, Mr. Wilson's life is not a happy one, but he is ever a Dr. Jekyll in demeanor. But when he ascends the editorial throne of the Boston "Musical Herald" then "ware storms." The cloven hoof (this is metaphor of course, Mr. Wilson) of Mr. Hyde peeps forth and deadly blows are given. Read the following clipped from the latest issue of the "Musical Herald"—read it and tremble:

Speaking of Saint-Saëns, I am aghast at the impudence of a certain music trade editor of New York, who, on the appearance of an official circular from the bureau of music stating that Saint-Saëns had accepted the invitation of the exposition, wrote to this man who was already proclaimed to be a guest of the nation to ask if his intention had been correctly reported! Has this person no shame! Is there no dignity or decency in him?

It is very hard to be both editor and secretary; otherwise I would say more on this subject.

THE MUSICAL COURIER was the malefactor that had the temerity to correspond with Saint-Saëns after Mr. Wilson had said he was surely coming, and the "certain music trade editor" who did so learned that perhaps Saint-Saëns will not visit us next year. Perhaps he will and perhaps he won't, Mr. Wilson. You will certainly not be to blame in any case. It is indeed hard to be both a Secretary Jekyll and an Editor Hyde, Mr. Wilson. Better concentrate your forces on one or the other.

Gotham Gossip.

WERE you in town, and did you see the parade and the night pageant last Wednesday? The most musical and musicianly party along the line of march occupied slantitudinal seats which had been temporarily constructed in front of Mason & Hamlin's, and comprised Mr. Daniels of that house, who did the honors; Mr. and Mrs. Silas G. Pratt, Mr. and Mrs. Louis R. Dressler, Mr. and Mrs. Edward Mulligan, Mr. and Mrs. Adolph Glose, Miss Glose, Frank Taft, Billy Prime, the golden voiced tenor; William S. Chester, organist of St. George's; Dr. H. R. Palmer and L. S. Leason, the champion country festival originators, promoters and conductors; Victor Harris, Alfred Hallam, of Stamford, Conn., et al. They had any amount of fun, because they all knew one another and because mine host Daniels made them feel very much at home. Mr. Pratt looked none the worse for his years of labor, which culminated the previous Monday evening at Music Hall in a small house and a deplorable lack of enthusiasm. For hours he held in his hand a paper bag, the contents of which were a source of curiosity and speculation on the part of his friends, until suddenly, in the midst of a learned harangue, during which he attempted to gesticulate with the bag laden hand, the bag broke and countless Seckel pears were scattered far and wide and irremediably lost.

The car of music made a rather inferior display. It was appropriately drawn by a quartet of horses. A huge lyre rose from the centre of the float, doubtless emblematic of the large number of lyres to be found in musical America, irrespective of orthographical accuracy. Around the base were the names of Mozart, Haydn, Beethoven, Mendelssohn, et al.; while Pratt, Melamet, Chadwick, Bartlett, Paine, McDowell, Foote and Parker were simply not in it. One of the daily papers said that "young women with wings, looking like angels of song, were on this float." This newspaper is fortunate indeed in having upon its staff a man so experienced as to be able to draw such a comparison. We have never had the pleasure of coming across any young women with wings who looked like angels of song, but we have often seen angels of song peeping through the wings. Well, barring the bands of the Seventh, Twenty-second and one or two other regiments, the music on Columbus Day was something execrable and long to be forgotten.

Voices are still being tried for the position of soprano at the Church of the Covenant, Park avenue and Thirty-fifth street. Poor Walter Hall, the organist and choirmaster, has our sincere sympathy. That patient, Job-like man has presided over no less than three distinct soprano trials within the past twelvemonth. Just a year ago Mrs. Annie Norton Hartdegen, then the soprano soloist of that branch of Zion, left New York for the West, to reside once more with her parents. Poor Adolf, he has gone to Germany to live, broken hearted and utterly cast down. A host of friends sympathize with him in his trouble; but his 'cello is his best friend, after all. But as Kipling says, that is another story. Well, after a trial of voices, in which about every unengaged soprano in New York (and that means hundreds, such as they are) participated more or less ingloriously, Mrs. Carrie Hun King was selected. Her stay was brief, however, and Miss Bertha Waltzinger was her successor.

Now everybody knows that Miss Waltzinger is one of our very best singers, and the good people of the Church of the Covenant were not slow in appreciating this fact. But the management of the Bostonians appreciated it still more keenly, for they have gobbled up the sprightly little lady on a three years contract. And so another trial was and still is a necessary evil. Of those who have been heard Miss Jennie Dutton was preferred; but she cannot be secured after all, as she starts about the middle of December with a party of friends for a little trip up the Nile, through Italy and elsewhere. The tenor of the choir, Mr. Albert Lester King, cannot be consoled, as he is a warm admirer of Miss Dutton and of her singing, in which line of admiration he is not at all lonesome. They sung together for a long time at the Fifth Avenue Baptist Church, and strangely enough are to unite their voices this very evening in a concert at White Plains. Organist Hall has been closely pursued by a swarm of sopranos of late, so many of whom pulled the bell of the flat below his by mistake that the occupants tacked up a big placard on their door which read as follows: "Mr. Hall lives on the floor above!"

By the way, Mr. Hall is one of our best pianists, and will give some interesting recitals this season at the Carnegie Temple, assisted by the members of the Beethoven String Quartet, especially Messrs. Dannreuther and Schenck. An advertisement like the following will read Halltogether oddly: Piano recitals by Walter J. Hall, in Chamber Music Hall, in Music Hall. Hallelujah!

Miss Kate Percy Douglas, jolliest of jolly sopranos, is living at No. 15 East Eleventh street, and is at home on the first and third Mondays of each month.

Mr. Perry Averill is back again from Europe and is located at No. 38 West Thirty-fifth street. It is a question that is being much discussed at present whether Perry lives in America or in England nowadays. We hope that he will not permanently desert his native land.

The composers were not idle last summer. Homer N. Bartlett wrote six piano etudes, several songs, a few organ pieces and a lot of male quartets. The latter are for a book which he is preparing for Freemasonry usage. Peter A. Schaecker wrote a Christmas anthem, "When marshaled on the nightly plain," which will have to be a mighty fine thing if it is destined to eclipse some of the works that Schaecker has heretofore perpetrated. Louis Raphael Dressler wrote a simple but sweet setting to the Lord's Prayer, which ought to be used everywhere in place of the old chant that has been so long in vogue. Beardsley Van de Water has four new songs about to come out at Schirmer's, entitled "Spring," "Summer," "Autumn" and "Winter." Beardsley wields a facile pen. William H. Neidlinger is completing a mass for use in both Roman Catholic and Episcopal churches, with both Latin and English words. He also has a cantata in press, called "Jerusalem." Gerrit Smith wrote a number of pretty songs. Schirmer will soon issue Dr. Smith's opus 12, entitled "Song Vignettes," a dainty book comprising twenty-five little songs, with a tasteful cover designed by the composer.

A few church choir vacancies have been filled lately. Miss Hattie Lewis, a pupil of Bristol, has been engaged until May 1 next as soprano at the Presbyterian Church, Morristown, N. J. Dr. Parkhurst's church on Madison square rejoices in a new tenor, Mr. William B. Dunham, formerly of the Washington Avenue Baptist Church, Brooklyn. Mr. Dunham is at the head of one of the departments in the publishing house of Dodd, Mead & Co. He married one of the famous Meigs sisters, and the marriage was characterized by most of the romantic incidents found in the average modern novel. His voice is much liked by the Parkhurst devotees. Rumor has it that Mr. Van Rensselaer Wheeler, from the West, a pupil of Courtney, has secured the bass position at the Church of the Divine Paternity, succeeding Mr. William A. Howland, who joined the Bostonians.

Have you noticed the growing custom among musical people of using the middle name in full in their circulars and on their cards and programs? Charlie Clarke spoke of this the other day, and claimed to be the originator of this important movement. When he first came to New York—it will hardly be fair to tell how many years ago—he signed himself Charles Herbert Clarke. As a result, we have with us to-day Francis Fischer Powers, Heman Howard Powers, William Luton Wood, Kate Percy Douglas, Albert Ross Parsons, Harry Rowe Shelley, Louis Arthur Russell, Anna Bulkeley Hills, William Russel Case, William Barton Stone, John Hyatt Brewer, Albert Morris Bagby, Henry Lincoln Case, William Edward Mulligan, Sophia Church Hall, Henry Holden Huss, Bruno Oscar Klein, Frank Treat Southwick and hundreds of others. The last to join the ranks is Charles Alan Rice, the well-known tenor, who has just moved into new quarters at 50 East Eighty-sixth street. Nobody ever knew his middle name before; but it is a good one, belongs to the son of the late President Arthur, and Charlie is to be congratulated accordingly.

Gerrit Smith gave an organ recital last Thursday evening in St. Mary's Roman Catholic Church, Syracuse, displaying most successfully the good qualities of a new Roosevelt organ. The scheme of this organ is almost

identical with that of the Roosevelt organ on which Mr. Smith plays in the South Church, New York. It is to be regretted that there will not be many more Roosevelt organ openings.

Freddy Solomon, brother of Teddy Solomon, of Lillian Russell fame, began his work for Koster & Bial last week, and is delighted with his prospects. He will undoubtedly raise the grade of performances in that celebrated temple of the Muses by several degrees, and the public will thus look upon Freddy as an undisguised benefactor. It is his intention to produce *bijou* burlesques of all of Offenbach's comic operas, beginning with "Blue Beard," in which he will assume the title rôle. Of the singers now in Koster & Bial's stock company Miss Madge Lessing has the sweetest voice, the most artistic method and the cutest ways. She is constantly taking vocal lessons and will steadily improve. Who knows but what she may yet be a grand opera prima donna!

The many admirers of Dr. S. Austen Pearce, the well-known organist, will regret to learn that he has been an inmate of the New York Hospital since last spring. He still holds the position of organist in the First Presbyterian Church, Jersey City Heights, and during his illness H. W. Nicholl has been his substitute. ADDISON F. ANDREWS.

W. Waugh Lauder.

HIS is no new name or face to the musical people of America, and they all read THE MUSICAL COURIER, of course. He has acted as the special correspondent of this paper on various occasions and was the regular critic for our columns in Boston after the resignation of the lamented Dr. Louis Maas. Subsequently he wrote for us during two years in Cincinnati, and he is now and has been since September, 1891, our critical correspondent from Chicago. We do not believe that there is a man in the critical profession of Chicago or the West who is more traveled, experienced, capable or conscientiously studious and attentive to his duties. In short, as we may quote in part from our contemporary the "Presto," of Chicago, of April 7, 1892:

"Few musical essayists or critics in America are more widely known than the gentleman whose portrait occupies the first page of this paper. In 1870 he gave the first 'analytical' recital, or 'piano talk,' to the public in Toronto, Canada.

"His claim to this popular innovation in concert work is well established and has been acknowledged by the New York 'Music and Drama,' MUSICAL COURIER, the 'Presto,' 'Keynote,' Chicago 'Indicator' and by letter by no less a person than his own friend and teacher, Dr. Franz Liszt (1884). His sojourn of eight years in Europe (Edinburgh, Heidelberg, Leipzig, Rome, &c.) has given him the wide culture in the arts, sciences and languages so essential, together with literary culture and travel, to the forming of a musician of the *fin de siècle*.

"We will enumerate some of his principal achievements in his profession: Courses of lectures on 'Wagner, the Columbus of the Modern Orchestra and Music Drama'; 'Origin of Musical Instruments'; 'The Sonata' and many kindred subjects in the Toronto University and Canadian Institute. (In these courses he was associated with Sir Daniel Wilson, Dr. Koenig, of Paris, and other celebrities.) He made the occasion of Wagner's demise the subject for a notable lecture and recital, 'In Memoriam,' on his life and works. His treatment of the subject was pronounced masterly and has been repeated in one form or another no less than sixty-nine times. (His Liszt lecture recitals have been equally successful.) His lengthy course of lecture recitals at Hellmuth College, London; Cincinnati Wesleyan; Mount Nebo State Summer Normal, Ark.; Peoria High School; in a summer course at Bloomington; at the Whitney, Galt, Hamilton and many other colleges or high schools and normals of the United States, *e. g.*, Onarga, Grand Prairie Seminary, Eureka College, Ill.; Twin Valley College, Ohio; Galloway Fem. College, Ark.; Ohio Conservatory of Music and upward of eighty other educational institutions have been frequently commented upon."

We might add that Mr. Lauder has the proud record of having appeared with his entertainments in music or in his new features, "Travel and Art Talks," treating of the many wonders, treasures and curiosities of European galleries, libraries and museums, as well as "Rambles in Out of the Way Places," "Foot Tours in the Mountains of Scotland, Wales, Germany, England and Italy," in no less than 257 educational institutions of the United States and Canada in single entertainments. A record which any one man may certainly be justly proud of.

His recitals in the Boston New England Conservatory (at which he was for some time professor of piano and theory); in Steinert Hall, Boston; Steinway Hall, New York; Athenaeum, Chicago; Palmer House Ballroom, Chicago; St. James' Hall Montreal; Queen's Hall, Ottawa; private recitals to the Governor General of Canada, Lord Lansdowne and party; at Capo di Monte, Naples; Library Hall, Topeka, Kan.; Modoc Club, Topeka; his very important lecture on "The Art and Science of Music in Education," to the Arkansas and Southern Teachers' Association; his papers before

the Illinois M. T. N. A.; Canadian Royal Society of Musicians (of which he was one of the founders and the first vice-president), his recital at the Boston National M. T. N. A., and others too numerous to mention, stamp him as one of the most active men in the cause of genuine art education in America. Some of his most interesting literary work has been done as critical representative of THE MUSICAL COURIER.

Some of his most widely read monographs are: "Liszt and His School," "Music of the First Christian Era," "Milestones in Musical History," "Some Facts About Ancient Music," all of which appeared in this paper; "Student Life in Europe," in the "Varsity," Toronto; "Piano Technique," in the "Etude"; "History of Hymnology" and "The Story of Senigraphy," in the "Indicator"; many important treatises on the history of the drama, comedy, tragedy and opera, in THE MUSICAL COURIER; "The Genesis and Exodus of Tone," a pen hexameron in the love of piano, voice, orchestra, serio and buffo opera, organ, &c., in the "Vocalist," New York. Some of his latest articles are: "Polyhymnia Ecclesiastica: Songs of the Sanctuary in All Ages," probably the most complete treatment this subject has ever received in this country; "Landmarks and Milestones in Musical History," "Some Great Vocal Duets," "The Four Leaved Clover of Early Song: Faustina Bordoni-Hasse, Cuzzoni-Sandoni, Gertrude Elizabeth Schmeling-Mara and Corona Schroeter;" a most interesting brochure entitled "Lights and Shadows in the Sonata;" "Chamber Music and the Macenates of Music," "Plato and Greek Philosophy in Connection with Music," and the "Folk Songs of All Nations," the latter in the "Canadian American," Chicago.

The above list, representing but a portion of Mr. Lauder's activity, will demonstrate beyond a doubt his ability as a littérateur, feuilletonist, musical scientist and historian in his art. We could enumerate very many of his successful pupils throughout the United States and Canada, *e. g.*—Emil Iffland, Kansas City; Misses Blanche Mayers and Jennette London, Bloomington; Harry Field, Toronto; Miss Annie Lampman, Ottawa; Miss Minnie Raymond, Fairbault Hall, Minn.; Miss Zora Antrim, S. C. State Normal; Miss Flora MacDonald, Detroit, and a stately list of others.

Mr. Lauder is now a resident of Chicago, has many engagements ahead as a lecturer and specialist in "analytical" recitals, and is busily occupied with a class of advanced pupils. He also conducted the Illinois Philharmonic Society (Bloomington, Pekin, Eureka, El Paso,) united singing clubs for two years, and his many testimonials and cordial letters of appreciation from very many of the college presidents, State superintendents and well-known musical and literary people speak more forcibly for his versatile accomplishments than any printed testimony.

The Cincinnati "Elite News," in speaking of Mr. Lauder's work, said:

"Mr. W. Waugh Lauder is one of our younger Cincinnati pianists, and has won an enviable reputation as one of the foremost literati in music and a most progressive pianist. On Friday, March 13, 1892, he played the Sgambati G minor concerto, Mrs. Lauder playing the second piano.

"The letter from Sgambati to Mr. Lauder, which appears below for the first time in print, is probably the only one of such importance in this country from that maestro:

"DEAR FRIEND LAUDER—I thank you very much for your cordial letters for the remembrance of me and for your very interesting programs.

"By this same mail I send you my prelude and fugue, gavot, melody from Gluck, the 'Fogli Volanti' (which you saw in manuscript) and other works for the piano that have attained to a certain measure of success. I am publishing my piano concerto. You will receive it, and I trust will like it sufficiently well to play it. I pray you to give me more news about yourself very soon, for I remember with very much pleasure our meetings together with 'The Master' [Liszt].

"Please accept the compliments of my wife, and believe me
Your devoted friend,
(Signed) G. SGAMBATI.

"2 VIA DELLA CROCE, ROME, April 3, 1882.

"Another feature of the evening was the Tchaikowsky concerto, which had up to this time been played but once in this country.

"We might remind the musical public of the very brilliant recitals given by Mr. Lauder last year, in which he played a majority of the greater works of his noted master, Franz Liszt. Mr. Lauder's fortune in having spent two years with the venerable abbé has been frequently commented upon. It is to be doubted whether any other musician has had more intimate relations with the greatest musical minds of Europe, such as Wagner, Friedheim, Sofie Menter, Liszt, Sgambati, Raff, Reinecke, or has played greater recitals of novelty since his arrival in America than Mr. Lauder."

We cannot more appropriately close this sketch than with the original autograph letter from the great pianist, Franz von Liszt, to Mr. W. Waugh Lauder, written in 1883:

VERY HONORED SIR AND FRIEND—As I receive at least 2,000 letters during the year, not taking into consideration the numerous manuscripts and printed works which are sent to me, you will understand that the punctual answering of the same according to the laws of politeness is well nigh impossible, even were I to write from 5 A. M. to 12 P. M., and had no other occupation. Will you, therefore, pardon the tardiness of these lines, and receive at the same time, together with them, thanks for your very kindly feeling? The combining of the musical recitals with biographical and æsthetic commentaries is indeed a very happy idea, and I congratulate you on the successful carrying out of the same. It would be desirable to

introduce such double performances (*doppel Productionen*) on a larger scale. The literary material is not wanting for such a purpose and is supplemented every year. Will you not contribute your share by the publication of your lectures on Wagner, Beethoven, Chopin, &c.? In case you should again include my "Dante" symphony in your programs, will you quote the very honoring lines of Wagner with regard to that work. They appeared in the "Bayreuth Leaves" (Blätter) in October or November of 1881.

May I request that you present to my very valued friend, Dr. Leopold Damrosch, my lasting and true regards and respect? I trust that you have selected for your performance of Chopin's F minor concerto the excellent edition for orchestra and piano by Klindworth. I am convinced that Chopin himself would have praised and recommended the arrangement. I remain especially beholden to Messrs. Mason & Risch (manufacturers, of Toronto, Canada) for the costly gift of a magnificent piano, which they sent me when in Weimar last summer. A photograph of the celebrated painting (of myself) by Baron Joukowsky was sent a short time ago from Venice to Mason & Risch. Receive, dear friend, the repeated assurances of my appreciation, and thanking you, I remain
Sincerely yours,
FRANZ LISZT.

P. S.—Send your next programs to Weimar, where, as for many years, I shall spend the summer.

And we can advise those who desire sterling "lecture recitals" to engage Lauder for their college, university, normal or church course.

Mr. Hinrichs' Plans.

THE season at the Grand Opera House, which will close to-morrow night, has been the most remarkable in the musical history of this country, and it may be doubted if its record has been equaled anywhere. It has been much the longest of the five seasons that Manager Kelly and Mr. Hinrichs have given for the enjoyment of hundreds of thousands of lovers of opera in this and neighboring cities, embracing twenty-four consecutive weeks, with six evening and one afternoon performances in each week. During this time Mr. Hinrichs has produced no less than thirty-two different operas, all works of standard value and most of them of the highest rank. Following is a list of the operas and the number of representations given of each:

Mascagni, Cavalleria Rusticana	19
Mascagni, L'Amico Fritz	13
Verdi, Il Trovatore	12
Gounod, Faust	12
Halevy, The Jewess	9
Rossini, William Tell	7
Wagner, Tannhäuser	7
Offenbach, Marriage by Lantern	6
Wallace, Maritana	6
Balfe, The Bohemian Girl	6
Donizetti, The Daughter of the Regiment	5
Mozart, Don Giovanni	5
Mozart, The Marriage of Figaro	5
Meyerbeer, The Huguenots	5
Verdi, Aida	5
Verdi, Rigoletto	5
Meyerbeer, The Prophet	5
Ponchielli, La Gioconda	5
Bizet, Carmen	5
Verdi, La Traviata	5
Meyerbeer, L'Africaine	4
Wagner, The Flying Dutchman	4
Verdi, Ernani	4
Donizetti, Lucia	4
Plotow, Martha	4
Meyerbeer, Dinorah	4
Verdi, The Masked Ball	3
Donizetti, La Favorita	3
Donizetti, Lucrezia Borgia	3
Herold, Zampa	2
Beethoven, Fidelio	2
Weber, Der Freischütz	1

In the above list are included the performances of the "double bills," as follows: "L'Amico Fritz" and "Cavalleria Rusticana" seven times; "The Marriage by Lantern" and "Cavalleria Rusticana" six times; "The Daughter of the Regiment" and "Cavalleria Rusticana" twice; "Cavalleria Rusticana" and "Il Trovatore" once, and the first two acts of "Lucia" with "Cavalleria Rusticana" once.

In the five seasons the Philadelphia public has spent over \$300,000 to hear the performances of the New American Opera Company, and it is believed that there are more than enough lovers of music in Philadelphia who will be glad to join in a subscription for the summer of 1893 to secure its entire success.

With this end it has been wisely decided to open subscriptions for next season at once. This season will be opened early in July and closed early in October, and subscribers will receive the value of their subscriptions in transferable tickets to be used at any time.

With a sufficient amount thus secured, Manager Kelly and Mr. Hinrichs will be able to make their arrangements at once for a season of opera even more brilliant than any we have had yet, and it is proposed to drop the name of the New American Opera Company, Limited, and give Mr. Hinrichs' fine organization the more appropriate title of the Philadelphia Grand Opera Company.—Philadelphia "Times."

New York German Conservatory of Music,

5 & 7 West 42d St. near Fifth Ave., New York.

L. G. PARMA, Director.

ALL BRANCHES OF MUSIC TAUGHT FROM BEGINNING TO HIGHEST PERFECTION.

"The Triumph of Columbus."

THE first production of Mr. S. G. Pratt's cantata, "The Triumph of Columbus," was given at Music Hall Monday evening of last week, the first night of the Columbian festivities. The affair, which was a fizzle of a most pronounced sort, was supposed to be under the auspices of the Committee of One Hundred, and it must have been, it was so badly mismanaged. Mr. Pratt's extremely ambitious effort must be lightly dealt with, for it was very badly sung and played, and, at the risk of being impolite, we might add badly conducted; for Mr. Pratt, half crazy with carrying the whole affair on his shoulders, was too nervous to concentrate his efforts, and the orchestra went in every direction but the right one. It would have been wiser if Mr. Pratt had confined himself to drilling the chorus into shape and to have secured the services of a good conductor with a firm beat. The chorus "wobbled" worse than the orchestra, entrances being uncertain, intonation the same, and a woeful lack of unity being painfully apparent. The program was the following:

"TRIUMPH OF COLUMBUS,"

A musical allegory written and composed by Silas G. Pratt expressly for the Columbian Celebrations, with the co-operation of the following distinguished American artists:

CHARACTERS OF THE CANTATA.

With the original cast.

Christopher Columbus	Mr. Homer Moore, baritone
Diego Columbus, his boy	Mrs. C. M. Cowtan, soprano
Father Juan Perez	Mr. Fred Gillette, bass
Luis St. Angeli	Mr. Gillette, tenor
Alonso de Quintella	Mr. W. H. Rieger, tenor
Fernando de Talavera	Mr. Carl Duft, bass
(Prior of Prado, confessor to the Queen and enemy of Columbus.)	
Isabella, Queen of Castile	Miss Catherine Hilke, soprano
Marchioness Moya, her companion	Miss Rose Linde, alto
Spirit of Light and Progress	Miss Jennie Dutton, soprano

AUXILIARIES.

Chorus of Evil Spirits, Sirens and Angels, Professors and Wise Men of Salamanca, Dominican Monks, Ladies and Lords of the Court of Isabella, Spanish Dancers; and for the procession Soldiers, Knights, Captives, Populace and Musicians.

Period of the action, 1485-1492.

A GRAND FESTIVAL CHORUS OF 500.

Including a special choir of thirty boys from St. George's Church and the following choral societies:

Cecilia Choir, Newark.

St. Peter's Church Choir, Brooklyn.

Stamford Choral Society.

Orchestra of Eighty Musicians.

All under the personal direction of the composer.

Miss Hattie Leonard and Mrs. J. B. Bryan, pianists.

Victor Harris, organist.

With all this elaborate apparatus Mr. Pratt nevertheless failed to make any effect, simply because the amorphous characteristics of the composition utterly precluded clarity, purpose or indeed originality. Into this vast cadron of an allegory the composer has simply thrown in musical ideas garnered from many sources, hoping possibly that assimilation would take place (in true American fashion), and a firm, pure musical structure be created. The reverse was the case. "The Triumph of Columbus" is neither fish nor flesh. At times one longs for dramatic accessories—an opera is being sung, then an oratorio mood predominates, then utter triviality or else ambitious attempts at symphonic painting, as in the case of the orchestral prelude to Part V. Mr. Pratt's orchestra is not as the orchestra of other composers. It is ill at ease with itself and the color is laid on too thickly at times.

The work contains some effective part writing, which was not, however, done justice to. Far too prolix were the dialogues, and irrelevant matter was too freely introduced. The two taking bits of the evening—"Ultima Thule" (well sung by Mrs. Linde) and "Long Ages Gone, There Lived a Monk" (sung by Mr. Rieger)—are such bold transcriptions of Irish melodies that it took one's breath away to hear them regarded by Mr. Pratt. The principals were not familiar with their music, though Miss Dutton scored a hit, and Mr. Gillette sang, as usual, with excellent taste.

It is to be regretted that Mr. Pratt, who is nothing if not an American, should allow so much that smacks of Bayreuth to seduce his intense nationalism into ways that be Wagner's. Chauncey Depew made an oration, full of buncombe, stilted platitudes and mock pathos. The public suffered in silence.

Columbus Feier Saenger Abend.

THE second night of the Columbian festivities, Tuesday of last week, was appropriately celebrated by our German American citizens at the Seventh Regiment armory, Sixty-sixth to Sixty-seventh streets, Lexington to Park avenues. The vast building was crowded, at least 4,000 people being in the audience, while on the stage were grouped the members of the chorus, about 1,600 in number. Every German singing club in this city, Brooklyn and Jersey City was represented. There were forty-nine societies in all.

In the interval between the "Hail Columbia" and the cantata ex-President Cleveland came in at the entrance at Sixty-seventh street and Park avenue and escorted Mrs. Cleveland and Mrs. E. C. Benedict to the box nearest the

stage at that corner of the hall. He was immediately recognized and greeted with cheers and applause from both chorus and audience until he rose and bowed his thanks.

Among the prominent persons who occupied boxes were Governor Flower, Attorney General Rosendale, Mayor Grant, Oswald Ottendorfer, George Ehret, Mayor Wanser, of Jersey City; Major Carl Lentz, of Newark; Mr. and Mrs. Walter Damrosch, Judge McAdam, Louis Windmiller, Congressman Ashbel B. Fitch, Assemblyman Joseph Blumenthal, Jacob Ruppert, Senator Jacob Cantor, Senator George Roesch, Congressman Amos Cummings, Coroner Messemmer, F. A. Ringler, Assemblyman William Sohmer, ex-Alderman Charles Guentha, School Commissioner Charles Sanger, Hermann Oelrichs, Jacob A. Schiff, Jesse Seligman and Judge Giegerich.

The program was the following:

"Fest Marsch"	Van der Stucken
Orchestra and chorus.	
Conductor, Frank Van der Stucken.	
"Hail Columbia"	Zoellner
Orchestra and chorus.	
Conductor, Heinrich Zoellner.	
"Columbus," prize cantata	D. Melamet
First time in America.	
Emma Juch, Marie Groebel, E. C. Towne and Heinrich Meyn.	
Chorus and orchestra.	
Conducted by the composer.	
Aria, "Tannhäuser," "Blick ich umher"	Wagner
Mr. Heinrich Meyn.	
"Die Himmel Ruchmen"	Beethoven
Chorus.	
Conductor, Heinrich Zoellner.	
Aria, "Queen of Sheba"	Gounod
Miss Emma Juch.	
"Star Spangled Banner"	
Chorus.	
Conductor, Frank Van der Stucken.	

Van der Stucken's brilliant "Fest Marsch" was superbly played under the baton of its composer, who, by the way, might have been retained as the conductor of the evening with a great artistic gain to the rest of the program. Mr. Zoellner's "Hail Columbia" is a vigorous work and was vigorously conducted by its composer, who must have naturally been chagrined to know that the composition figured on the program as a work by Lachner. Such a mistake on the part of the program committee is inexcusable and calls for special reprobation.

The prize cantata "Columbus," by David Melamet, of Baltimore, calls for no extended critical dissection, for the reason that it offers no vantage points for a critic's pen. A thoroughly commonplace production, it is nevertheless respectably written, and the scoring throughout is far superior to the musical picture it frames. Indeed, the work is so well orchestrated in comparison with its clumsy musical workmanship (notably, too, the bad vocal part writing) as to create the usual suspicions generated in such instances.

With a tithe of musical talent and a bit of experience works like this could be composed interminably, and are, be it said in sorrow. Banal is the expression to be applied to Melamet's "Columbus." The first vocal quartet is pretty, but so inconsequential! The fourth number "O Gott!" is spirited and possibly the most effective number of the cantata, though planned on the most commonplace theatric lines. Indeed, all that Mr. Melamet attempts is so obviously the result of studying the methods of other composers that serious criticism is overwhelmed in a storm of musical reminiscences.

The public success, however, of the work was enormous, and after a perfect furore of applause Mr. William Steinway made a few remarks and a laurel wreath was given to the composer, who made a short speech of thanks.

The cantata was well sung by the principals and the chorus, barring a few mistakes of the latter.

The arrangements of the evening were admirable and the success of the affair in every manner great.

The Beethoven String Quartet.—The Beethoven String Quartet announce that a series of three concerts will be given in the chamber music hall, Music Hall, on the evenings of November 17, January 12 and March 9. Mrs. Gustav Dannreuther and Ulysses Bühler have been engaged as pianists. Among the works to be performed are:

Piano quartet, E flat, op. 87 (new)	Dvorak
Piano quintet, E flat, (new)	Chadwick
String sextet, op. 70, D minor (new)	Tschaikowsky
String sextet, op. 18, B flat	Brahms
String quartet, op. 181, C sharp minor	Beethoven
String quartet, op. 17, D flat, (new)	Sgambati
String quartet, D minor (op. posth.)	Schubert
String trio, op. 9, No. 3, C minor	Beethoven

The Mozart Symphony Club Concert.—The Mozart Symphony Club, under the management of Richard Stoelzer and Mr. Blodeck, opened the season of 1892-3 in Brooklyn on the evening of October 9. The concert was a pronounced success in every respect. The novelty of the program was the duet arranged for those ancient instruments, the viola de gamba and viola d'amour. Mrs. Carola Riegge made her first appearance with the club on this occasion, and created a most favorable impression, both as to method and excellence of tone. After a series of concerts in New York the club anticipate a Western trip, taking in the cities of Cleveland, Sandusky, Detroit and other principal points.

Organs and Organists at the French Capital.

ST. AUGUSTIN—No. 7.

EACH Sunday at 1 o'clock a coterie of students may be found in the organ loft of St. Augustin, to listen to the "messe en musique" played by Mr. Gigout on the grand organ, and which is one of the best musical treats of the season in Paris. At this service the organ only is used (the voices being absent), and Mr. Gigout either performs four or five set pieces—usually a sonata, a fugue, and several lighter works—or instead improvises on different themes, frequently calling for them from his auditors.

The service is attended by the more distinguished of the parish, and the music is continuous from the commencement until its close at half past 1.

I remember one day that a requiem had just preceded the service, and as the last strains of the marche funèbre died away Mr. Gigout took for his theme one in the minor mode, continuing as if the funeral cortège was receding in the distance, then developing the same theme with variations in the major, until finally he employed it as a fugue subject, after which Mendelssohn's first organ sonata was played for the grand sortie. The effect was indescribable!

The music is always of a high order at St. Augustin, and artists from the Opera are frequently heard.

Eugène Gigout was born at Nancy, March 23, 1844, studied with Niedermeyer and Camille Saint-Saëns, was appointed organist of St. Augustin in 1863, and in 1885 founded a school for the organ and plain song in Paris (L'École d'orgue et le plain chant), which has since graduated several promising artists from different countries.

Mr. Gigout has made an extensive study of the plain chant and improvisation, and now stands perhaps at the head of his profession in these two branches.

As a composer and concert organist he is well known and frequently appears in London, where he is a member of the College of Organists. Mr. Gigout is one of the few great organists of the day.

The organ scheme is as follows:

GREAT ORGAN.			
1. Montre	feet. 16	7. Plein jeu	feet. 5
2. Montre	8	8. Cornet	5
3. Flûte harmonique	8	9. Doublette	2
4. Second flûte	8	10. Bombarde	16
5. Gambe	8	11. Trompette	8
6. Prestant	4	12. Clairon	4
SWELL ORGAN.			
1. Flûte harmonique	feet. 8	7. Hautbois basson	feet. 8
2. Flûte octaviante	4	8. Voix humaine	8
3. Keurolophone	8	9. Trombone	16
4. Voix celeste	8	10. Trompette	8
5. Cor anglais	16	11. Clairon	4
6. Euphone	8		
CHOIR ORGAN.			
1. Bourdon	feet. 16	5. Salicional	feet. 4
2. Flûte harmonique	8	6. Clarinette	8
3. Bourdon	8	7. Trompette	8
4. Salicional	8	8. Clairon	4
PEDAL ORGAN.			
1. Flûte	feet. 16	7. Basson	feet. 16
2. Flûte	8	8. Basson	8
3. Contrebasse	16	9. Bombarde	16
4. Violoncelle	8	10. Trompette	8
5. Flûte	4	11. Clairon	4
6. Ophicleide	16		

The composition and mechanical appliances number thirteen in all.

WILLIAM C. CARL.

(To be continued.)

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ROBERT SCHUMANN.

HIS PIANO WORKS.

By FR. NIECKS.

CHAPTER III.—Op. 1-23, 26, 28.

Give the chalk here—quick! Thus the line should go.
Ay, but the soul!—Browning's "Andrea del Sarte."

A MAN reviewing his former life and works is like posterity sitting in judgment on preceding generations. He has become so much wiser and cleverer—at least so he thinks—that he can afford to be impartial, and therefore may be expected to be a fair judge so far as newly acquired prejudices permit. Such self criticism, when exercised by an earnest and thoughtful man, cannot but be highly interesting, as it often reveals circumstances which must otherwise remain hidden from outsiders. For this reason, and also because a man has a right to be heard in his cause, I insert here Schumann's own estimate of his piano works. It is to be found in a letter to Carl Kossmaly, dated Leipzig, May 5, 1843, and I avail myself the more willingly of it as it coincides with the opinion of most musicians who have studied this master's works. The passage referred to runs thus: "It is not without hesitation that I lay before you a parcel of my older compositions. You will easily discover what is immature, imperfect, in them. They are mostly reflections of my wildly agitated former life—man and musician tried to express themselves simultaneously—it may still be so even now, when indeed I have learned more to master myself as well as my art. Your sympathizing heart will find out what joys and sorrows lie buried in this little heap of notes."

"Of the piano compositions which I take to be my best, I could not hunt out a copy; these are, I believe, Kreisleriana, six Fantaisie Stücke, four books of Noveletten, one book of Romances. Just these four are the last piano compositions which I wrote in the year 1838. But also the earlier ones will give you a picture of my character, of my striving; yes, just in the attempts lie often the most germs of the future. Therefore, accept them kindly with their defects—I can say no more of them."

Op. 1, air on the name of "Abegg," with variations, dedicated to the Countess Pauline d'Abegg, was composed at Heidelberg in 1830, and came out at Leipzig in 1831. Interesting as the first published work of a great man, it has very little else to recommend it. The untaught amateur acquires himself creditably enough, promising "germs of the future" are met with; but, on the whole, it is no more than the immature production of an unpracticed hand and head. It is one thing to charm one's friends and admirers with an improvisation, and another to put on paper a coherent and comprehensible series of thoughts which will stand the ordeal of a critical examination. A person may be a brilliant talker, and yet make a poor figure as a writer. Nevertheless, this piece, with all its shortcomings, its incongruities and want of skill, is a proof of the author's happy musical organization. The history of the dedication is less romantic than people have often imagined. Schumann writes to a friend, "Were you not startled by the Countess Pauline, whose father is no other than myself? I had my reasons for this mystification." At a ball in Mannheim, Schumann made the acquaintance of Meta Abegg, a lady of great beauty, the daughter of a high official of that town. Struck by the name—which contains none but musical letters—and led by the desire to do homage to her charms, and by doing so to please a friend who was a great admirer of the lady, he composed the air and variations. The air is in the form of a waltz.

This motive is continued throughout the first part; the second to the same motive in reversed form.

Var. I. comes down upon one with a deluge of chords, arpeggios and chromatic passages, but to little purpose. Var. II. is of a sensuous dreaminess; one imagines the composer at the piano—the setting sun filling the room with a rich, subdued light. Here we get the first glimpse of Schumann's fondness for syncopation. Var. III. is uninteresting. Var. IV. (cantabile) affected, and must have cost him a great deal of trouble. But the finale contains better things. It begins very prettily; then follows a longer passage, such as one has heard a hundred times in the compositions of fashionable drawing room composers till at last the *à tempo* gives a taste of the Schumann to come.

"Op. 2, Papillons, dedicated to his sisters-in-law, Theresa, Emilia and Rosalia Schumann. "I could tell you many things concerning them [the "Papillons"] if Jean Paul did not do so much better. When you have a minute to spare I beg of you to read the last chapter of the 'Flegeljahre,' where all is to be found in black and white. * * * I may also mention that I have laid the text under the music, not the reverse—otherwise it seems to me a foolish proceeding." (Letter to Henriette Voigt.) But what can the sublime picture of the great prose poet have in common with the pretty trifles of the young dreamer? It would be difficult to say; and in after years, I think, Schumann himself would have been the last person to make such pre-

tensions. Be this as it may, these twelve pieces of different length, with their introduction of six bars, are of greater musical and poetical value than the preceding work, and deserve more attention from the piano paying portion of humanity than they have hitherto received. A few dates will explain the inequality of their merit. Nos. 1, 3, 4, 6 and 8 were composed in 1829; the other numbers in 1831. Of the former, No. 4 seems to me the most important; every one of the latter will amply repay the trouble spent in playing, and even practicing them; but the largest amount of originality appears in Nos. 9, 11 and 12. The finale opens with the popular "Grossvater Tanz" (Grandfather's Dance); after which the first part of No. 1 is repeated; at the seventh bar the "Grossvater Tanz" chimes in and both go harmoniously together for some time; but gradually "the noise of the carnival night dies away; the church clock strikes six" and the piece closes with a novel effect.

It is very curious to compare the various comments on these pieces. In 1832 a Vienna critic wrote: "They are, for the most part, playful, fugitive and coquettish; a reflection of the butterfly nature." Schumann objects to this, saying that they are meant to be something very different. Dr. Bendel, again, thinks that the composer reproduces in his fancy the sensations and events of a ball. "The introduction," for instance, seems to him "to represent the sensation on entering a ballroom. No. 1 is a slow waltz. The dancers separate in No. 2; the crowd surges hither and thither. In No. 3 Bajazzo enters, making all sorts of clumsy gestures. A number of passionate expression—three-eight time—then a dreamy polonaise, lead into the midst of the situation. In No. 10 the dance music is heard only from afar; in a side room a tender conversation takes place. The lovers return to the ballroom. The doors are opened, and the dance music becomes again more audible. A polonaise, of a more impetuous, lively character, follows; the whole is closed with the Grossvater Tanz."

No doubt, there is some meaning in these pieces. Indeed they may be said to portray impressions, and taken singly are more or less recognizable likenesses; but their connection being merely external, and not embodied in the music, can only be guessed at, not distinctly felt. As a string holds a row of pearls, so may an idea in the head of the composer have embraced the different numbers of the "Papillons;" still the idea only embraces them, it does not pervade them. But whether you see in them loose leaves, gathered up and put together without much regard to their contents, or well fitting parts of a whole, you will find them of considerable interest.

After this a change becomes noticeable in Schumann's style. The theoretical studies which he commenced at this time opened to him a view of the infinite possibilities of his art. Entranced like all artists who get sight of it, he begins to combine, fashion, mold, develop, adorn, as if he wished to exhaust this infinitude.

The first period of Schumann's artistic activity might be subdivided into four sections—Schumann the amateur, the student, the master, the tone poet. To the first section belong op. 1 and 2. In them he sets forth his ideas without much art, being solely guided by a true instinct. The second section comprises op. 8, 3, 4, 9, 10 (this is the order in which they were composed); he is struggling with matter which in this as well as the following section predominates over spirit. To the third belong op. 5 and 13, wherein he shows himself master over matter. The fourth section contains the remaining works of the first period; it is the triumph of spirit over matter. It may be said that this subdivision is arbitrary, but that may be said of all divisions. What is arbitrary is the naming, the ticketing, not the division. Indeed in the career of the true artist every work forms a new epoch, a step forward toward the ideal, which retreats as fast as he advances. What has been said of art generally applies also to the individual artist, "a point reached is a point to be passed;" stand still is equivalent to retrogression. The artist who repeats himself is the worst of plagiarists.

On looking at the compositions of the second section one can understand that the publishers were rather shy of printing them. Schumann himself thought nobody would have printed his music had they not been afraid of the critic. To the publication of some of these compositions may partly be attributed the obduracy of the critics and the slowness with which the maturer works made their way. Much of what was good in them was so startling in its novelty and surrounded with so much that was bizarre and really reprehensible that critics and public were not wholly without an excuse. Schumann himself speaks of the difficult form and contents of these works.

Op. 8, allegro (1831), dedicated to the Baroness Ernestine de Fricken, is perhaps the most unsatisfactory of Schumann's works. So much hollow pomposity and unmeaning passage writing is not to be found in any other work of his. Let us at once concede the justness of Schumann's remark—at least the first half; the other half may well be doubted—"The author is worth more than the work, and less than she to whom it is dedicated." One experiences some difficulty in classifying this work, as it has the char-

acteristic excellences of neither and the faults of both sections.

Op. 3, "Etudes d'après les Caprices de Paganini." This is a literal translation of six of Paganini's capricci for the violin (No. 3 is only the introduction to one), with the addition of a tasteful and appropriate accompaniment. The only alterations which he permits himself are an occasional diminishing of formidable intervals and the transposing of passages an octave lower or higher. In the first five studies the violin part is assigned to the right hand, a few notes excepted; in the sixth it is divided between the two hands. Schumann deserves the thanks of piano players for making them acquainted with part of one of the most remarkable works for the violin. However, it may be doubted whether he effected what was one of the objects he had in view, viz., "to use the peculiarities of one instrument for the improvement and enrichment of another." Every instrument has peculiarities which cannot be transferred to another instrument without degenerating it. The instrumentalist may "snatch a grace beyond the reach" of his instrument, but this must be done carefully, cunningly, and will be effected rather by original compositions than by arrangements. These enrich the literature of an instrument, but very seldom improve its character. Whatever service Schumann has done to art in editing these studies, he has done a greater to himself. Being restrained by the data of Paganini, his untrained, roaming imagination was kept in check, and he was able to give greater attention to technical matters. It has been said, and I think with much truth, that imagination is a child which must be educated by placing it under the government of better faculties. The result of this work was a great improvement in the treatment of the instrument and in the handling of the harmonic element. Here his peculiar piano style begins to form itself; the heavy, rigid, harmonic masses become gradually liquefied, or, to take up again the simile I made use of in the first chapter, the flat walls become fretted aisles, the square towers transparent spires, till all is motion, motion even in rest.

Op. 4, "Six Intermezzi," dedicated to Kalliwoda (1832). The name is a very convenient one; it promises nothing definite, and can be made the excuse for many shortcomings. The pieces themselves are rhapsodical and ill digested, but interspersed with many lovely passages. It is no lack of speech that prevents Schumann from expressing himself clearly, his tongue is voluble enough. What he wanted was keenness of vision. His imagination was at work, but showed him only shadows flitting hither and thither in a sea of mist. Now and then he gets a glimpse of their true shape and color, yet when he attempts to seize them they escape his grasp. Thus he passes to a new picture before the first is finished, or even sketched in recognizable outlines. He painted what he saw, more he could not do. I like to look upon these pieces as preparatory studies for his more finished poetical works. He mixes his colors, tries effects, and from these unnameable but suggestive something that crowd his canvas peeps here and there a pure outline, often interrupted before the form is completed. Such a distinct outline we find in No. 2. The part of the number I refer to bears the superscription, "Meine Ruh ist hin" (Pauer's 8vo edition, page 54). It is a song without words, true in feeling and well expressed—an oasis in a desert of whirling sand.

Noteworthy for the above mentioned reason are also the two first parts—especially the second—of No. 3, which foreshadows some of Schumann's most delightful stains in his latter works.

Alas, too soon we are disturbed in this pleasant dream; the sombre and, it must be confessed, ugly harmonies that follow come upon us like a nightmare, and are on the point of taking the breath out of us when fortunately the first theme is repeated. A great many beautiful details might be pointed out, but I must confine myself to one more instance, the beginning of No. 5 (Pauer's 8vo edition, page 64).

In the same year (1832) Schumann composed the short pieces, impromptu, scherzino, burla, larghetto and waltz, which are printed in the "Album Leaves," op. 124, Nos. 1, 3, 12, 13, 14. As they are of no importance I shall pass on to the productions of the following year.

Op. 10, "Six Studies for the Piano after Paganini's Capricci," were published in 1833. They are much more like original piano compositions than the first book. The accompaniment is richer and now not added to, but closely interwoven with, the part furnished by Paganini. The whole treatment is freer; he does not follow the original slavishly. In the third, for instance, he leaves Paganini altogether and composes a new second part from materials of the first. In No. 4 he twice omits two, and in No. 5 he departs from the original for about sixteen bars. There is an interpolation in the allegro of No. 6, lengthening the somewhat abrupt transition to the sostenuto. The arrangement is very clever, but the peculiar spirit of the original, whatever Schumann may say (vide Schumann's "Gesammelte Schriften," Vol. I., page 210), is lost. This, however, is no blame to the editor; he failed where no one could succeed.

Paganini left in these capricci a lasting monument of his individuality as a man and of his greatness as a virtuoso. In his concerti and variations he may have kept in view the audiences for which they were written; here he is quite himself. The name capriccio hits off the nature of the thing and the thing that of the man. Indeed, was he not a capriccio himself—a capriccio of nature, and these his legitimate offspring? If we compare them with another treasure of violin literature, the caprices of Rode, we shall better understand what they are. Paganini fascinates you with weird strains and impish freaks; Rode delights you with graceful motions and sprightly playfulness. In the one you see at times the dancing of will o' the wisps and shapes strangely beautiful, with others beautifully strange, while in the other you have a reflex of the bienfaisances of society, well draped figures and individuality toned down to the common standard. In short, the leading characteristics of the one are originality and freedom, of the other beauty and refinement.

No. 2 of Schumann's arrangement is one of the finest of Paganini's capricci, but it shows how impossible it is to appropriate to one instrument what is best of and most peculiar to another. One who has never heard it on the violin cannot have a conception of its indescribable charm. It is an example of the weird in his music. Spell-like it holds one's senses. You think you hear a spirit voice singing in an enchanted grove, with the rustling leaves as an accompaniment. What I called the impish in Paganini's music is not well represented in Schumann's selection; he felt it was not suited to the piano. The capriciousness of a slim blonde may be very unbecoming to a plump brunette. A comparison of the original with the arrangement will be found very interesting and instructive.

Op. 7, toccata, composed during his residence in Heidelberg (1830) and rewritten in 1834, affords good practice, and well played is effective, but interests only from a technical point of view.

Op. 5, impromptu on an air of Clara Wieck, is the first work of Schumann which one can enjoy with unmixed pleasure. Although ingenuity predominates, yet there is in it a not inconsiderable substratum of sentiment. Crystallization, which had been going on since he began the editing of Paganini's capricci, is now almost completed; the extraneous, the impure has been excreted, all is now homogeneous and pure.

Liszt having written in the "Gazette Musicale" an article on Thalberg which made a great stir in the musical world, the proprietor of that paper requested him to write another eulogistic essay on some new phenomenon in the musical world. Many compositions were sent to Liszt, but still he found nothing which appeared to him worthy of praise, till at last he received Schumann's impromptu, the sonata, op. 11, and the "Concert sans Orchestre." It was the first time that he heard of Schumann and the first he saw of his compositions. However, he felt at once that there was pith in them. The article appeared on November 12, 1837 (No. 46). Among other things he says: "We point out to the attention of musicians the works of a young pianist, which of all the compositions which have come before us, the music of Chopin excepted, are those in which we have remarked the greatest individuality, novelty, ability and knowledge." Speaking more particularly of the impromptu, he says: "Jean Jacques said that he wrote excellent impromptus leisurely [à loisir], that of Mr. Schumann is among those which can only be made very leisurely [très à loisir]. New harmonic and rhythmic combinations abound in it."

In its ensemble the impromptu may be considered to a certain extent as being of the same family as the variations of Beethoven in E flat major on a theme from the 'Heroic' symphony, and his thirty-three variations on a theme of Diabelli, a work which itself proceeds from the thirty-three variations in C of Bach."

The impromptu, or rather air with variations, opens, not with the air, but with the bass, which stately and solitary stalks through its part. After which the air and two inner parts unite with it. In the first variation the bass leads and is reluctantly followed by chords, which always lag behind. The second, too, as indeed most of the variations, is built on the bass. A simple melody with a waving triplet accompaniment seems to grow out of it. The first part is repeated, and now reappears the air, embedded in flowers. The same takes place in the second part.

In the third we recognize the air as well as the bass, but broken up into chords. The bass is again predominant in the fourth variation; above it is heard what might be a ballad such as is sung by the people, so simple, plaintive and heartfelt it is. The fifth, one of great piquancy, is founded on the bass, which is here augmented (Pauer's edition, page 77), the simple bars becoming double bars 6-8, and hidden behind a fantastical figure, while above it are heard snatches of the air, with a rhythmically articulated accompaniment.

Var. VI. in A minor, with a close in C major, contains only a faint allusion to the theme. In the following variation (Pauer, page 80) the air modified and newly harmonized is assigned to the left hand, the right throwing as it

were wreaths of flowers over it. Var. VIII., "con gran forza," is bold and splendid; the chords of the ninth (major and minor) in the second part remind one of the waves as they rush on to the beach, rise skyward, then topple over precipitately to make room for others that follow, wave upon wave. In the ninth variation the composer seems lost in meditation. He has given the bride to his fancy, which plays lovingly and tenderly with the air. Now it is sad and sweet as the vision of a past happiness, or is this longing directed toward the future? No. X. (Pauer, page 83) is founded upon the first four bars of the bass. All is life, joy and happiness. You hear merry voices, and think you see eyes sparkling with pleasure. And anon the bass motive is tossed about like a ball from hand to hand. How they run in breathless haste! A pedal point on the dominant G brings us back to a repetition of the first two parts of this number, and of the third part in a modified form; once more the bass is played, this time by both hands in octaves, and then all dies away with a reminiscence of the air.

There is nothing more interesting than to watch a master in his workshop. In this instance we have an opportunity to do so, as an appendix shows the alterations which Schumann introduced into the second edition of this work, which was published in 1850 (Pauer, page 90). First there are two omissions, No. 4 of the first edition, a weak and artificial variation, and No. 11, a longer movement in $\frac{3}{4}$ time, not without interesting features, but out of keeping with the rest. Var. VI. gains much by the excision of a passage in A major; and the slight changes made here and there, more especially in Var. IV. and VII., are great improvements. Notice also how he retouches the concluding bars, which in the first edition were rather curious than beautiful; insignificant as the matter appears, it is illustrative of two phases of Schumann's art. If we wish to follow the composer's development we must go back to the first edition or restore the omissions and altered passages, as the second edition owes much of its excellence to the touches of the finished artist.

There remains yet one circumstance to be adverted to, namely, Schumann's relation to the lady whose name is at the head of the piece. Reissmann says: "This work is a homage to the artist who invented the air. * * * As yet the hearts have not found each other. * * * This homage is offered only to her genius, and is very different from that which he afterward offered to the bride and wife. Enthusiasm and admiration must try to compensate for warmth and depth of feeling."

The New York College Concert.—The fifteenth annual opening concert of the New York College of Music was given on Thursday evening of last week in the College Hall before a large number of students and invited guests, the following being the program:

Sonata for piano and violin.....	Paolo Gallico
Allegro con passione, Adagio, Molto allegro, Finale.	
Messa: Paolo Gallico (his first appearance) and Henry Lambert.	
Andante from "L'Africaine".....	Meyerbeer
Mr. Victor Clodio.	
Prelude.....	
Sarabande.....	From suite op. 904..... Raff
Rigaudon.....	
Soprano solo.....	Mr. Paolo Gallico.
Concerto in D minor.....	Miss Felicitas Kaschowska..... Vieuxtemps
Miss Amelia Sarti	
(Her first appearance.)	
"Papillons".....Schumann
Duo from "Aida".....	Mr. Paolo Gallico..... Verdi
Miss Kaschowska and Mr. Clodio.	

Mr. Gallico made an excellent impression both as a composer and pianist, his playing of the "Sarabande" being especially fine. His own sonata is well constructed and shows much artistic feeling. Miss Sarti gave much pleasure by her playing, her double stopping in the third movement being excellent. She showed traces of nervousness which prevented her from appearing to her greatest advantage. Mr. Clodio made an instantaneous hit with the andante from "L'Africaine," and later with Miss Kaschowska.

(Incorporated May 1, 1891.)

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NOTICE.—The New York College of Music will remain open during the entire summer.



"Is Very Poor."—Dorothy Vernon," written by Mr. Boulding, who claimed the right to the title "Haddon Hall," the name of Sullivan's new opera, was given at the Savoy Theatre Thursday afternoon. The only thing that can be said about the work is that it is utterly worthless. Miss Phelps played the part of "Dorothy."

Was a "Chum" of Schubert.—The Nestor of Austrian composers, and one of the very few remaining links with a glorious past—the Imperial Court Kapellmeister, Benedict Randhartinger, a friend of Beethoven and "chum" of Franz Schubert, whose works he was one of the first to make known at Vienna—has celebrated his ninetieth birthday at his delightful rural retreat, Gloggnitz, near Vienna.

London Music.—"The Baroness," a new opera by Cotsford Dick, was produced at the Royalty Theatre on Wednesday night. The work had not been properly rehearsed. The story is original and diverting and the music is tuneful. In the cast are Lionel Brough, George Grosmith, Jr., Miss Jessie Moore and Miss Giglio.

On Monday last Sir Augustus Harris opened his autumnal season at Covent Garden with "Cavalleria Rusticana." The prime donne include Melba, Nevada and Valda, Misses Zelle de Lussan, Sofia and Giulia Ravogli and Miss Delterre. The tenors include two new comers from Italy, named Cremonnino and Morello, and Henry Piercy. Among the baritones are Messrs. David Bispham, Duficre, Padilla, Davies and Pignalosa, another new singer. The basses will be Castlemary, Abramoff, Carraciolo and Novara. The conductors are Bevnigani and Romili. The principal novelty will be a new two act opera from the pen of the Chevalier L. Emil Bach, court pianist to the German emperor. The title of the work is "Irmengarda," and the story is founded on the siege of Weinsberg by King Conrad III., in 1140. Besides well-known English operas, Sir Augustus hopes to mount Wagner's "Tristan and Isolde" in English, with Mr. Alvary as "Tristan." There is also talk of a French company to perform Gounod's "Reine de Saba."

Mr. Lago has added yet another novelty to his operatic scheme at the Olympic, a one act work by a rising English composer, Mr. Granville Bantock, dealing, like Haddon Hall, with a Cavalier and Roundhead subject.

"Halka" Very Successful.—Despite much doubtful management and artistic jealousies, Stanislaw Moniuszko's Polish opera produced a great impression at Vienna. A writer observes: "Of the four or five scores left by Moniuszko, the choice of 'Hrabina' ('The Countess') and 'Straszny Dwór' ('The Haunted Castle') was all but indicated. The former belongs to the composer's best period, and the second enjoys the distinction of being prohibited in Russian Poland. As a matter of course 'Hrabina' was not given; we had Moniuszko's 'Halka' for the first performance, and two of the four acts of 'Straszny Dwór,' with a silly vaudeville by Kurpinski thrown in for the second. Still, as 'Halka' is considered Moniuszko's masterpiece, and has a record of no less than 507 performances since 1858 in Warsaw alone, there would have been no cause for grumbling had the performance been adequate. 'Straszny Dwór' is, to my mind, a superior work, both from a technical point of view, and as more typically Polish in conception. The influence of the German classical school is apparent to a great extent in 'Halka.' Here, though the form is ever perfect, more freedom is taken with the cut of the pieces and more fancy displayed in the orchestration. The prologue of 'Straszny Dwór' for bass and tenor soli with a male chorus, and the tenor aria in the third act, accompanied by the chimes and tunes of an old clock, would create a furor in London. As it is, despite the poor interpretation, the Polish music has become very popular in Vienna; and the pretty International Theatre of the Exhibition was sold out for every performance."

"Heart and Hand" "Incognita."—London, October 8.—Theatrical interest during the week centred on the reopening of the Lyric Theatre Thursday night with Burnand's adaptation of Lecocq's "Heart and Hand," which was produced under the title of "Incognita." Save for the interpolation of a large number of songs and a dance the opera is practically the same as that known to American theatre-goers. Mr. Horace Sedger, the manager of the Lyric Theatre, staged the piece in a manner that is said to be the finest ever seen in London. The costumes

throughout, including those of the chorus, were most artistic and beautiful. On the whole, "Incognita" scored a great hit and it is sure of a long run.

Miss Sedohr Rhodes, the American singer, for whom so much was predicted, was a distinct disappointment. She was given an unqualifiedly warm reception by the audience, whose curiosity regarding her was at a high pitch. But when she sang it was at once seen that her voice was weak and that she was frequently out of tune. After the first act those in the gallery and pit did not hesitate to show their feelings by hissing and booing vigorously. The antagonism increased when either Miss Rhodes or the conductor insisted upon taking an encore which had not been demanded by the audience, and when, at the end of the opera all the actors passed before the curtain, Miss Rhodes appeared from the wings laden with immense wreaths of flowers.

Mr. Clement Scott says, however, that Miss Rhodes cannot be fairly judged by her performance on the first night, as she suffered terribly from stage fright.

Miss Aida Jenoure, who formerly belonged to "The Mountebanks" Company, took the part of "Jesefa" in "Incognita," and carried off the honors. The opera is universally praised by the critics. Harry Monkhouse made the most of his part. The dances in the third act were very great successes, Miss St. Cyr, who is now regarded as being in the first rank of dancers, added to her laurels, and a very daring serpentine pas de quatre promises to attract the mashers for many days. The period of the opera is toward the end of the last century and the locale is in Portugal. The scenery was painted from photographs taken in that country, and the scenery of the second act, an interior, is an exact reproduction of a well-known historical palace.

The Music Halls at War.—Despite the efforts of eminent counsel in behalf of the Empire, Pavilion and other music halls, Sir Augustus Harris has secured from the licensing committee of the London County Council a license for his Palace Theatre, formerly the Royal English Opera House. The committee, however, refused to allow a promenade or the sale of alcoholic liquors in the auditorium. The scheme, therefore, resolves itself into a theatre where smoking will be permitted, instead of a gigantic music hall. Sir Augustus thinks that aristocratic ladies will patronize the stalls at the Palace Theatre and does not fear that the charging of higher prices for seats than are charged at the regular music halls will militate adversely to him. He has engaged Mr. Paulus, the well-known French singer and character delineator, at a salary of £130 weekly. The opening program at the Palace will include two ballets and a dramatic sketch by Justin Huntly McCarthy, son of the leader of one section of the Irish Parliamentary party, and himself an ex-member of Parliament. The title of the sketch is "The Round Tower." It deals with the Indian mutiny. The managers of the music halls have become alarmed by the competition that will follow the opening of the Palace Theatre, and are trying to form a ring to monopolize all the best variety talent. Chevalier, the French artist, has already signed contracts extending over some years, the money value of which to him is \$175,000. The music hall rages are of such fleeting character that the members of the ring are liable to prove heavy losers.

Opera Season in London.—On Monday of last week Sir Augustus Harris opened the opera season at the Covent Garden Theatre with a double performance of Gluck's "Orfeo," in which the Ravogli sisters appeared, and "Cavalleria Rusticana." The presentations were highly successful and the season promises to be a good one. Among the new faces were those of Mr. Cremonini, Mr. Piquelosa and Miss Del Torre. The new singers proved of moderate ability. Some of the operas given during the week were as well performed as in a grand season. "Faust" was given Saturday, with the Walpurgis ballet, Gounod having relented and not charging a royalty of \$100 nightly, which price has hitherto prevented the performance of the ballet in England.

"Long Hair and Music" Again.—At the conclusion of the combined performance of national anthems by Buffalo Bill's cowboy band and the Grenadiers' band Mr. Godfrey congratulated the cowboys upon their performance and presented Conductor Sweeney with a gold plated cornet.

Paderewski Recovering.—A dispatch from Paris states that Paderewski is very much better, and according to the announcement of his friends is recovering rapidly. The assurance of the doctor is also published that the famous pianist will be permitted to resume his musical practice two weeks earlier than had been expected.

Sims Reeves a Teacher.—London, October 15.—The outgoing Lady Mayoress, Lady Evans, has made her reign at the Mansion House noteworthy by holding at intervals of a fortnight musical receptions, or musical "afternoons," as she prefers to call them. No formal invitations are issued, visitors merely writing their names in a visitors' book on entering. Besides engaging sufficient well-known professional artists to render these gatherings attractive,

Lady Evans has been solicitous to give opportunity and encouragement to youthful and rising talent, more especially the advanced students of the Guildhall School of Music, which, being a civic institution, would naturally be one of the first cares of the Mayor.

At the Guildhall School a unique feature has just been introduced in the shape of a singing class of picked students to whom Mr. Sims Reeves undertakes to hand down the traditions of his unequalled method. He will take his class through a complete course of study in operatic and oratorio singing, a necessary preliminary, as he asserts, to the perfect rendering of a simple English ballad, which depends, he says, entirely upon the individual taste of the singer; and this can only be properly developed by a long course of training in what are generally considered the highest branches of the art. He contends that voices at the present day are sacrificed to the cultivation of high notes.

A Singular Case.—London, October 16.—A Vienna correspondent reported a singular occurrence resulting from the adoption of vigorous sanitary measures at Temesvar, in Hungary.

The town authorities, anxious to ward off cholera, ordered that the theatre as well as other public buildings be thoroughly disinfected with chloride of lime.

The theatre stage was so soaked with the disinfectant that at Saturday night's performance all the members of an operatic company playing there were made ill by the fumes.

The prima donna broke down while singing an aria and was obliged to leave the theatre. The performance was then suspended.—"World."

A July Record.—July is not a month in which much activity is looked for in any branch of musical business on the Continent. Music publishers are, however, bound to be prepared to meet any demand that may be made upon them; hence we are not surprised to find that even during July the musical press of Germany turned out no less than 495 publications; or, as the month has thirty-one days, about sixteen novelties per diem, allowing no interruption for Sundays. The largest half, or 285 pieces, consisted of instrumental music, of which the piano took 155 works, two being specially arranged for the Jankó keyboard. Nice furnished one composition for the mandolin! There were seventeen works for the zither. The vocal music was for the most part polyphonic: church music, seven; operatic pieces, fourteen; secular songs (with or without accompaniment), ninety-one; while of solo scores there were only eighty-four, making up a total of 196. The literary department of the output for the month consisted of fourteen works, of which five were books and pamphlets and five were librettos, the remaining four being equally divided between newspapers and illustrations.—Ex.

Was Born Too Late.—If Boito, the composer, had lived in the days when men puzzled their brains to invent palindromes a feat of that kind which he has just accomplished would have ranked him as high as his "Mephistopheles." He recently wrote in an album the sentence "Ebro è Otel, ma Amleto è orbe," which means that "Drunk is Othello, but Hamlet is mad," and reads the same either forward or backward.

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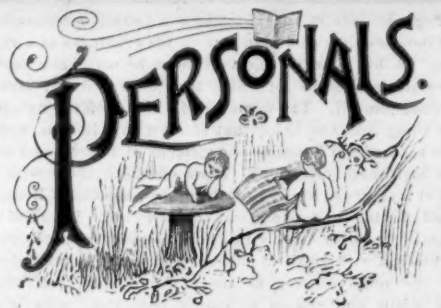
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Honors for Mr. Mees.—Mr. Arthur Mees, the musical conductor, was recently presented with a diamond ring by the members of the Liederkranz Society. The Albany "Evening Journal" has the following:

Mr. Arthur Mees, conductor of the Albany Musical Association, is a man to whom personal adornment, beyond the ordinary requirements of good taste, is a consideration hardly worthy of serious attention. Yet for a fortnight or more he has worn, with evident pride and pleasure a beautiful diamond ring, presented to him with appropriate resolutions by the Liederkranz of New York, whose rehearsals, in the absence of their regular leader, he has conducted during the summer. The presentation of the ring was a personal tribute from the members in token of their esteem of the man and their appreciation of his conscientious and efficient work.

With Miss Berg.—Mr. Wm. E. Taylor has associated himself with Miss Lillie Berg at the studio 12 West Sixtieth street.

Miss Nora Green.—Miss Nora M. Green, vocal teacher, has returned from her summer vacation and resumed class work at her charming studio, 420 Fifth avenue.

An Authority on Church Music.—Dr. Henry G. Hanchett, the organist of the Marble Collegiate Church, has resumed his piano instruction at his studio, No. 19 East Fourteenth street.

The doctor is making extensive preparation for a course of lectures upon the understanding and criticism of church music, which are to be given in the Marble Church, corner Fifth avenue and Twenty-ninth street, on Monday evenings, October 24 and November 7, with the aid of a full chorus and a number of the most prominent church solo singers of the various choirs in the city. Arrangements that promise most interesting occasions are already nearly complete.

The Late J. F. Petri.—In the death of the late Mr. J. F. Petri, long associated commercially with Steinway's renting department (though retired from active business some time ago), departed from New York's thinning group of older musicians one whose life was like a long chapter of history. Mr. Petri was a volume of reminiscences of American and foreign music and musicians, and many men that are only revered names to this generation he had known more or less immediately. To hear him chat on such topics was an almost startling reminder of how short are the annals of a brilliant period. Mr. Petri knew Schumann, Berlioz, David, Spohr and Rossini, among many others. He vividly recalled such far away incidents as the initial performances in Paris of Meyerbeer's "Huguenots," "Le Prophète" and "L'Africaine." Mendelssohn he met many times. Of Wagner's period of storm and stress he had clear remembrances, and to him was himself a reluctant but finally a frank convert and an appreciator of all his best work. A soundly educated, conservative musician of the old school, reverent for the old and ever cautious of the new, Mr. Petri represented a type that soon will exist for us only in letters. He was a man of high character and breeding and heartily respected. His wife, formerly Miss de Laval, of Baltimore, survives him, as do several children.

Miss Taylor's Return.—Miss Blanche Taylor, the gifted daughter of Mr. Wm. E. Taylor, the organist, is expected to arrive to-day on the City of Paris. Miss Taylor possesses a fine soprano voice, which she has been cultivating under Marchesi.

Sophie Traubmann's Success.—Miss Sophie Traubmann has a two years contract at the Royal Opera at Hamburg, under Pollini. She will make her debut in December in Goldmark's "Queen of Sheba." Her success in London has been so great that she has been re-engaged for next season.

Miss Letson.—Miss Ida Letson, the young pianist, who is so successful an accompanist, anticipates a very busy season. Miss Letson is an excellent accompanist, and, as a noted singer remarked, "she buoys one up, makes one sing; her playing is magnetic." Miss Letson is a conscientious player, her technic showing assiduous study, and her style artistic.

A "Turiddu" in Evening Dress.—Speaking of the "Cavalleria Rusticana," it seems that a novel performance of Mascagni's opera was given recently by the Carl Rosa Company at Dublin. Mr. Hedmond, the "Turiddu," had already sung his solo before the rising of the curtain, when he was suddenly taken ill. A hurried consultation was held while the opera was in full progress, for a physician who was called in refused to allow the Canadian tenor

to continue the part. Nothing seemed to be left but to drop the curtain in the middle of the performance and return the money paid for seats. At this moment, however, the manager perceived Mr. Barton McGuckin among the audience, and at once pressed him into the service. There was, of course, no time to dress, but Mr. McGuckin good naturedly consented to "go on" in the clothes he was wearing. A huge crimson cravat which was provided for him, apparently by way of local color, only added to the incongruity of the appearance of a gentleman in full evening attire among a picturesque crowd of Sicilian merry-makers; but a little humorous Irish criticism was followed by ringing cheers when the cause of the strange spectacle became known.

Will Remain in England.—The Chicago "Herald" says:

The friends of Mrs. Katharine Fisk will feel proud of her success and brilliant prospects, but regret to learn that she will not return from Europe this season. Under the management of Daniel Mayer, the London impresario, with whom she has signed a three years contract for concerts and oratorios in Europe and America, she is already booked as late as March in Glasgow and London. In the mean time numerous important engagements have been made for her at the Crystal Palace and Royal Albert Hall, in London, and at Manchester, where she is announced with such names as Dr. A. C. MacKenzie, Dr. Joseph Joachim, Mr. Santley, Emile Sauret and Otto Hegner. In the prospectus of the Crystal Palace concerts, under the direction of Mr. August Manns, Mrs. Fisk's name appears with those of Edward Lloyd, Mr. and Mrs. Henschel, Antoinette Trebelli, Esther Paltier, Giulia Ravogli, Emile Sauret, David Popper, Vladimir de Pachman and Miss Szumowska, who is said to be the only pupil of the great pianist Paderewski. In commenting upon the successful debut of Mrs. Fisk in London the "Home Journal" says: "Her voice is rich, picturesque and expressive, and she was not only called out at the end of each song, but compelled to respond to an encore. Mrs. Fisk is a native of Rockford, Ill., and received her musical education from Mrs. Eddy, of Chicago."

An Old Bandmaster Ill.—Charles Rehn, one of the oldest bandmasters in the country, is dangerously ill at his residence, 230 East Thirteenth street, this city, and his physicians have given up all hope of his recovery.

Mr. Rehn was at one time bandmaster of the Twenty-second Regiment Band (now Gilmore's).

De Rialp Resumes.—Mr. Frank De Rialp is now located at Behr Brothers Hall, 81 Fifth avenue, where he has resumed his professional instruction.

Mr. Kerker's Change.—Gustave Kerker, so long identified with the Casino as musical conductor, has signed a contract with J. M. Hill to direct the music of "The Fencing Master," in place of Mr. De Novellis, when the opera is presented in New York. As the work will probably be done at the Casino the popular leader will very likely retain the baton which he has so long wielded successfully.

No Obligation.—It so happened at the De Koven dinner that Mr. Wilson was seated near the hostess and thus became the particular object of her attention and solicitude.

This was, in a way, agreeable to the comedian, but the necessity of keeping up a conversation, to which the other guests persisted in paying silent and respectful attention, proved embarrassing, as usual, to him.

"Have you any children, Mr. Wilson," asked the hostess, sweetly.

"I have two, thank you," replied Francis with a perceptible blush.

"Are they boys or girls?" beamingly.

"They are both girls, I thank you, madam."

The eyes of the company were upon him, and there was that general concentration of amiable interest which always happens when the conversation at dinner turns to domestic affairs.

It was delightful to the others to listen to the great funny man talk of his family and his offspring, but the close scrutiny, no matter how kind it was, made him most uncomfortable. Still he felt it incumbent on him to make some query in kind and so he asked:

"Have you any children, Mrs. de Koven?"

"Oh, yes, I have one, Mr. Wilson. I am very much obliged to you."

"Not at all," murmured Francis, now quite confused by the vivacity of his hostess and the close attention of the guests. "You are under no obligation to me, I assure you!"

There was immediately an unusual rattling of table ware and a sudden resumption of general conversation, but President de Koven is said to be wondering still why his guests should have smiled at Mr. Wilson's very polite observation to Mrs. de Koven's equally polite answer to his kindly query.—"Recorder."

Miss Cecilia E. Way.—Miss Cecilia E. Way, the pleasing young soprano, has been singing with splendid success in Western New York this past summer. The following are among the many favorable notices she received:

Miss Way charmed all by her singing, her numbers being given with a fullness, power and expression which betrayed careful culture of a rich voice.

Miss Way made a very pleasing impression both by her charming personality and a clear, sweet, powerful soprano voice; she has a superb voice of great power, wonderful quality and range, and she captivated her hearers by the correct expression, taste and elegance in execution which she displayed. Her control of it is admirable, and shows excellent training and the faithfulness with which she has given herself to her work.

Miss Way is the solo soprano of the Lutheran Church of

the Holy Trinity, of this city, and is finishing her musical education under Mrs. Ogden Crane.

Was It Home, Sweet Home?—In her castle at Craig-y-Nos Mrs. Patti has a \$6,000 parrot, which she cherishes and pets as if it were a child.

One day there went to interview Patti a young man who had traveled long and far to view the beautiful Craig y-Nos palace.

"Mrs. Patti will be here in a moment," said the door attendant.

Just then there was a rustle of skirts and Mrs. Patti swept into a room adjoining.

In a minute the most beautiful, birdlike notes rose upon the air, unmistakably from Patti's throat.

"She is singing for me," said the delighted listener to himself, "and she is too modest to come in here and sing directly before me. She wants me to hear her as she sings at home. Oh, what joy to have this privilege!"

At this moment the heavy draperies were pulled aside and the attendant said:

"You may wait upon Mrs. Patti now. She has been giving a short lesson to her parrot. She teaches him every day. This way, sir, if you please."

Mr. Hennings' Vacation.—Mr. W. H. Hennings, of Tuscaloosa, Ala., has just returned from Europe, where he spent the greater part of the summer visiting the principal art centres.

A Reception to Albertine.—Mr. and Mrs. P. De Salazar will give a reception in honor of the Cuban violinist, Albertine. The invitations will be limited to his own countrymen.

A Philadelphia Prodigy.—Marie Schumann, of Philadelphia, aged twenty-five years, who at seven years of age appeared in public and danced and played the violin, has for some years been perfecting herself on the violin in Leipzig and Berlin under proficient teachers—Brodsky and Joachim. In Germany she met with much success on a concert tour, and latterly in London at the Crystal Palace and Covent Garden promenade concerts.

Adele Le Claire Injured.—Miss Adele Le Claire, who was to have played at the Carmencita concert last week, slipped while entering the hall and sprained her ankle.

Emma L. Heckle.—Miss Emma L. Heckle has been engaged for the concert of the Mozart Verein, to be given in the Lexington Avenue Opera House November 16.

Eugenie De Roode.—Mrs. Eugenie de Roode has returned from a four months' trip in Europe, freshly stocked with varied and interesting musical information, which she will embody in her usual winter's course of lectures. Aside from some pleasure traveling through the Alps her time has been largely spent in Bayreuth, München, Dresden and other art centres, where she has devoted her especial attention to the study of old scores and manuscripts.

Miss Menk-Meyer's Tournee.—Miss Florence Menk-Meyer, a composer-pianist well known in European musical circles, contemplates a visit to America, arriving in November. She is very highly spoken of in the foreign press, and will doubtless meet with flattering success.

Mrs. Blanche Stone Barton.—Mrs. Blanche Stone Barton has been singing in England during the past season, where she has proven a great artistic success.

Will Play in New York.—Mr. Ovide Musin will arrive from Australia on October 27. For the first time in four years Mr. Musin will be heard in New York on December 18, at Music Hall, with the Damrosch Orchestra.

Dr. Dvorák Feted.—More than 3,600 Bohemians gave greeting at the Central Turn Verein Opera House, Sixty-seventh street, near Third avenue, to Dr. Antonin Dvorák last Sunday night a week ago. When the new director of the National Conservatory of Music entered the hall, accompanied by his wife, son and daughter, the whole audience arose and wildly waved and shouted welcome to the Bohemian composer and his family.

Dr. Dvorák was escorted to a box and there was some good choral music under the direction of Mr. W. Raboch.

In an address of welcome, spoken in Bohemian, Mr. V. Truna congratulated America upon having secured "the greatest master in the realm of musical composition," and predicted that Dr. Dvorák will become the "creator and master of American national music."

"He it is," said the speaker, "who has spread the Czech musical art among all nations." An address of a similar nature was delivered in English by Mr. J. Janacek.

Dr. Dvorák was then invited to go on the platform, and after speeches by Messrs. J. Castka and J. Belsky was presented with a magnificent silver wreath bearing the inscription "To Dr. Antonin Dvorák, from the Bohemian people of the city of New York."

Responding, Dr. Dvorák spoke with much feeling. He had never dreamed of such enthusiasm in America, where, to his great astonishment, he had found his works better known than abroad. He paid a high tribute to America's wonderful progress, and said that it would be the crowning ambition of his life to add to the lustre of America's great fame. He had never expected such a demonstration in his honor, and could not find words to convey his heartfelt appreciation. Dr. Dvorák spoke in Bohemian.

A banquet followed, at which speeches were made by Prof. J. Reindl, W. Habach, Joseph Janacek and Frank J. Brodl, chairman of the reception committee.



Mr. Klein's Columbus Ode.—At the Catholic Columbus Celebration held in Music Hall, Tuesday evening of last week, Mr. Bruno Oscar Klein's musical setting of the ode by Miss E. A. Starr was given under the direction of the composer. The ode is divided into five parts—the invocation, voyage, landing, death and fourth centenary. Although the work was heard at great disadvantage it made a pronounced success. It shows clever constructive ability and a full appreciation of the meaning of the ode. The chorus was made up from the different church choirs, and together with Cappa's Orchestra was placed behind the invited guests, who occupied the front part of the stage, cutting off much of the sound from those who sat near the stage.

Gory Gori.—Judge Giegerich, of the Court of Common Pleas, on Friday week last, granted a separation, \$40 a month alimony, costs and an extra allowance of \$50 to Marie Gori from Americo Gori, the well-known musician, yesterday.

Marie Gori alleged that they were married on May 19, 1890, and went to live at No. 50 East Twenty-ninth street. Two weeks after the marriage, she said, he struck her and choked her. In the winter of 1890, it is said, he applied the lighted end of a cigar to her mouth and then poured aqua ammonia on the burn.

She alleged that Gori is on the editorial staff of a musical paper, receiving from \$10 to \$15 a week; that he makes \$800 a year as organist in a church, receives from \$1,200 to \$1,300 a year from pupils and once or twice in each week makes from \$20 to \$25 as an accompanist at entertainments.

Gori now lives at No. 108 East Twenty-fifth street. He served notice that he would appear to defend the suit in person, but put in no defense and the separation was granted.—"Journal."

Damrosch's Operatic Concerts.—Mr. Walter Damrosch has issued the following notice, which will be found of interest to amateur chorus singers:

As there will be no stage performances of opera this winter, it is the intention of the Symphony Orchestra to devote a large portion of the regular Sunday evening concerts to concert performances, entire or in part, of operatic works. I desire to form a large chorus for this purpose and cordially invite all singers with good voices to join. Operas by Beethoven, Bizet, Wagner, Gluck and Gounod have been selected for performance. They will be sung so far as possible in English. Members of the chorus will have no dues to pay. Rehearsals will take place at Music Hall every Friday evening, beginning October 28, at 8 o'clock, under the direction of Mr. Frank Damrosch.

Members of the chorus will receive escort tickets for the concerts. Applicants desiring to join will please apply in person Friday evenings, October 21 and October 28, between 8 and 10 o'clock, at South Hall, Music Hall Building, Fifty-seventh street and Seventh avenue.

An Orchestra Leader Dead.—The body of the man who was found early last Thursday morning near No. 15 East Ninth street was identified Friday afternoon as that of Adolph Nichols, leader of the orchestra at Tony Pastor's Theatre. He had been playing the night before at the Columbus Theatre. It is supposed he fell down with a stroke of apoplexy and died in the street. Afterward thieves despoiled the body. Mr. Nichols was born in this city fifty-two years ago and was connected with many musical organizations. He leaves a widow.

To Continue Vaudeville.—It was expected that at the meeting of the Casino directors, held on Friday evening last, they would decide to abandon the style of entertainment that they have been giving recently and return to comic opera. It was also expected that Alexander C. Lassen, one of the directors, who has been fighting the Aronson management for several years, would make a lively row.

Neither expectation was realized. The meeting was held, but it was a tame affair, and the directors said that no change had been decided upon.

"We will continue for the present just as we have been doing," said Rudolph Aronson. "There is no clash in the board and we will try to make vaudeville entertainments a success. We have imported new attractions and next week we will have a change of bill, with some of the celebrities of Paris and London in the company."

Mr. Lassen said that he proposed to work with the man-

agement and try to make the new style of entertainment successful.

The impression prevails that the vaudeville performances will be kept up only so long as present contracts run, and that after they are out of the way the Casino will again be the home of comic opera.

Another meeting will be held this evening.

Slayton's New York Stars.—A concert company has been formed under the above title, composed as follows: Marcellina Gonzalez, soprano; Fielding Roselle, contralto; Ross David, tenor; Pauline Glidden-Chapman, cornetist; Wm. E. Taylor, musical director.

A New Musical Society.—A society for the advancement of music has been organized in Newtown, N. Y., which has been called the Polyhymnia. Its officers are: President, John H. Prall; vice-president, the Rev. Jacob E. Mallmann; secretary, the Rev. Howard W. Ennis; treasurer, A. Proctor, Jr. Henry Skelton and the Rev. Edward M. McGuffey have been elected honorary members of the executive committee.

A Jamestown Society.—A permanent musical organization with a membership limited for the present to sixteen voices—four tenors, four sopranos, four contraltos and four basses—has been organized in Jamestown, N. Y., through the efforts of the Hugo-Junet quartet and officers elected as follows: President, Mrs. Eudora K. Pardee; treasurer, Wright D. Broadhead; secretary and librarian, W. S. Bailey; director, Herbert W. Tew; accompanist, Miss Barlow. A name has not been definitely chosen, but the Alberto Lawrence Choral Society seems most likely to be selected.

The Pennsylvania M. T. A.—Mr. Edward A. Berg, president of the Pennsylvania State Music Teachers' Association, has issued the following circular:

The fourth annual meeting of the Pennsylvania State Music Teachers' Association will be held at the Grand Opera House in the city of Reading on December 27, 28 and 29, 1893. Everything points to its being the most successful meeting yet held by the association. In addition to the essays which have been prepared or are in course of preparation by some of the most eminent musicians and teachers in the State, there will be discussions on timely topics of interest to everyone at all interested in the cause of music.

There will be three concerts and two recitals, and while those given at previous meetings of the association were in every way admirable, it is intended that those of the coming meeting shall excel all previous efforts.

Two new features will be presented at this meeting—a first-class orchestra of not less than forty men and a chorus of about 125 voices, who will, in conjunction with the orchestra, produce a short cantata by an eminent Pennsylvania composer and a "Te Deum" by another eminent son of the Keystone State. These should command the attention they deserve.

No one at all in sympathy with the growth and expansion of the art divine can afford to miss attendance upon this meeting. If you are not a member, become so at once. Membership is divided into two classes—active and associate. The active list is composed of professional musicians and the associate of amateurs and all others interested in music. The membership fee is a mere trifle—\$1 per year, which admits to all concerts and business sessions of the association, and also entitles each member to the annual report of the work of the association, in which the essays, discussions and business are fully set forth, together with a list of the members, both active and associate. The report alone is worth more than the cost of membership.

The coming meeting will also give an opportunity of visiting one of the most delightful and hospitable inland cities in the country.

Arrangements are already being made in several sections of the State for excursions on the above occasion, thereby securing cheaper transportation and hotel rates. This is an excellent plan and should be adopted by all sections of the State.

The officers for 1893 are Mr. Edward A. Berg, president, of Reading, and Mr. Edmund Wolsieffer, secretary and treasurer, of Philadelphia, to whom applications for membership can be made, or to the vice-president for Allegheny County, Mr. Theodore G. Wettach, 411 Wood street, Pittsburgh.

The Connecticut Saengerbund.—The Connecticut Saengerbund held a convention in New Britain last week. The convention was called for the purpose of deciding upon a place for holding the next festival, and New Haven was decided upon as the city. It was also voted to make New Haven the headquarters of the State organization, and hereafter the offices will be located there.

The matter of prize singing at the festivals was discussed, and it was decided that there should be no more prize singing, but the societies will sing at festivals to be given annually instead of once in two years. There were thirty delegates in attendance, representing these societies: Maennerchor of New Britain, Saengerbund, Maennerchor of Hartford, Lyra of Waterbury, Bergische Harmonie of New Haven, Concordia of Seymour, Liederkrantz of Southington and Liederkrantz of Thomaston.

The Phipps Bureau.—The Phipps Musical and Lyceum Bureau has issued its catalogue for the present season. It has a large list of entertainers, including many notable names.

The Philharmonic Society.—The Philharmonic Society's prospectus for its fifty-first season contains an unusual amount of matter, made necessary by the change from the Metropolitan Opera House to the Music Hall. In connection with this the prospectus states that, though they have been unable to assign to all subscribers of last season seats exactly corresponding in location to those occupied at the opera house, they have taken special pains to assign to each subscriber seats equally desirable as those heretofore held. As already announced, the concert dates are November 18, December 17, January 14, February 11, March 4 and 25. At the first concert Mrs. De

Vere Sapio will sing airs from Dvorák's "Spectre's Bride" and Massenet's "Henry VIII," and Mr. Richard Arnold will play the first movement of Beethoven's violin concerto. The orchestral numbers will be the prelude to "Die Meistersinger" and Tchaikowsky's symphony No. 4 in F minor. At the second concert Antonin Dvorák will conduct his first symphony in D major, and a novelty by a composer hitherto strange to our concert rooms will be brought forward. It is called "The Sea; Four Symphonic Sketches," by Paul Gilson. Among the compositions chosen for the other concerts are Klughardt's symphony in C minor, the reigning sensation in German concert rooms; a symphony entitled "Sintram," by an American, G. Templeton Strong, and a concerto for violin by E. Lassen, which will be played by Camilla Urso at the fifth concert.

Portland's Progress.—Portland, Me., which is a city of less than 45,000 inhabitants, pays Paderewski \$2,000 for two concerts this fall. It has contracted to pay Seidl \$1,200 for one concert, and Damrosch \$1,000 for another. It has secured Remenyi for \$250, the Lady Minstrels for \$500, Salvini for two nights at \$500 a night, Sousa's Marine Band for one concert to cost \$1,000, and the New Bostonians for \$1,600 for three nights. Portland is fond of music and is willing to pay for good music. It also supports several courses of lectures and secures the most learned men on the platform. It is a city of schools and literary clubs. Education is a hobby with many of its people. Not only are the people educated, but they in turn educate the dumb animals. Barnum once had an educated cow that his agent claimed to have bought of a farmer living in Falmouth, a suburb of Portland. The only man who ever exhibited a group of educated fleas was a Portland man, and his fleas were raised there.

Mr. Hall's Concerts.—Mr. Walter J. Hall, pianist, will give three chamber music concerts on Thursdays, December 8, 1892, January 26, and March 16, 1893, at Carnegie Music Hall, assisted by Gustave Dannreuther, violin, and Mr. Emil Schenk, 'cellist.

Mrs. Eddy Is Expected.—Mrs. Sara Hershey Eddy, the popular Chicago vocal teacher, is expected to return from Europe this week. She will at once resume her classes at her studio, 232 Michigan avenue, Chicago.

They Make Good Music.—New York boasts of the largest surplused colored boy choir in the United States, and, so far as is known, in the world. Such choirs are not numerous, and are to be found only in large cities. There are two in New York—one belonging to a Roman Catholic and the other to a Protestant Episcopal Church. The latter is the one here meant, and as the music of the Episcopal is so different from that of the Roman Catholic Church no comparison between the two can be drawn.

St. Philip's Church, in West Twenty-fifth street, between Sixth and Seventh avenues, is one of the oldest colored congregations in America. The present building is an ordinary affair of brick and was once used by Methodists. The trustees are discussing plans for a larger and far more imposing structure. Up to last Easter the music at St. Philip's was furnished by an ordinary mixed choir of colored singers. Some months before Easter it was decided to change to a boy choir, such as are to be found in Trinity, St. Agnes', St. Andrew's and other more or less "high" churches in the city. The present organist, Mr. E. B. Kinney, was engaged to organize the choir, and the first services under the new order of things were heard on last Easter Sunday. Mr. Kinney, however, found the task of organization a difficult one. He discovered that, as far as the constant desire to have fun and play pranks with one another was concerned, there was not much difference between colored and white boys, and as the choir consisted of thirty boys, in addition to twenty men, he had to keep his eyes open. In time the youngsters began to submit fairly well to discipline and are now quite tractable. Of course there was no trouble with the men.

The colored race is essentially musical both in ear and voice, and this fact has caused the choir of St. Philip's to be reckoned among the best boy choirs in the city. Once the youngsters are interested, they enter upon the work with an earnestness that would put many a white boy to the blush. In the choir there are several remarkably good soprano voices. Two little colored chaps, Prentice Hutchinson and Howard Braxton, are regarded as especially fine, and to them most of the solos are given. The ages of the boys range from nine to sixteen years.

Mr. Kinney says that, as far as he knows, he is the only white person connected with the church, though the rector, the Rev. H. C. Bishop, is frequently assisted by white ministers. St. Philip's Church is interesting for other things than its choir. It has a very valuable chalice cup, made of gold, which has been insured for \$4,000. It is studded with diamonds, pearls, rubies and other precious stones. There is a legend that two of the diamonds, each worth \$700, were found in the bottom of a trunk belonging to one of the women members of the church, and were given to adorn the chalice cup. The altar is a handsome one and was presented by Dr. Ray, a colored physician of some note in this city. The organ is small, but very sweet in tone.—"World."

A Boston Concert Company.—The Beethoven Club, which was organized in 1872, is now composed of Messrs. Charles N. Allen, violin; Albert Van Raalte, violin; G. B. Van Santvoord, flute; Edwin A. Sabin, viola; Miss Georgia Pray, violoncello; Mr. Augustus Ellis, contrabasso, assisted by Mrs. E. Humphrey-Allen, soprano. The programs for the coming season will be new, including some manuscript compositions, and, as heretofore, the classical and brilliant works of the great composers from the old and modern schools. Mrs. E. Humphrey-Allen's vocal additions to the programs will be chosen from the latest compositions of the modern French, German and English writers, also the brilliant operatic and concert arias. When a large company is desired arrangements can be made to include Miss Gertrude Edmonds, contralto; Mrs. Ella Cleveland Fenderson, contralto; Mr. Geo. J. Parker, tenor; Mr. Ivan Morawski, basso. Mr. Charles N. Allen is the manager, 261 Columbus avenue, Boston, Mass.

An Atlanta Concert.—A concert was given at Atlanta, Ga., on the evening of October 4 by Messrs. Natrop Blumenfeld, violin; William Owens, tenor, and Henry Howell, piano, assisted by Miss Lola Hirsch, soprano, and William Jessop, bass. An excellent program was presented.

The Tickets Are Ready.—The Boston Symphony Orchestra will give concerts in Chickering Hall on Thursday evenings, November 3, December 8, January 12, February 9 and March 16. Miss Emma Juch will be the singer at the first concert. Subscription tickets are now ready at Schuberth's, Union square.

Will Illustrate His Lecture.—Mr. Adolph Brodsky, Mr. Anton Hekking and Mr. Arthur Friedheim will illustrate Mr. Krehbiel's lecture on chamber music before the Brooklyn Institute of Arts and Science on October 26.

To Open Saturday.—Miss Edith Ross, the contralto, and her Scottish Concert Company arrived from Europe last week. They give their first concert in Chickering Hall on Saturday evening.

Mr. Hammond's Idea.—Dr. A. C. Getchell, a throat specialist, will give a series of five lectures on the throat in the studio of Mr. B. T. Hammond, Worcester, Mass.

Musical, but Not Harmonious.—"I've struck the keynote in this controversy about wages," said the walking delegate. "Maybe you have," said the capitalist; "but I'll run the scale."—Washington "Star."

Flagler in Ithaca.—The Ithaca "Journal" of October 8 has the following:

The first lecture recital in I. V. Flagler's series of five was given at Library Hall last evening under the auspices of the conservatory of music, Mr. Flagler being assisted by Miss Fernow and Mrs. Egbert, of the conservatory faculty. The theme was Wagner's music, which Mr. Flagler considers the coming music, and, in fact, he says it has come and is here to stay. It was Mr. Flagler's design to make the lecture recitals novel, popular and entertaining and instructive, and in this he succeeded admirably. He gave a very interesting word picture of the great composer, analyzing and illustrating some of his compositions in the brilliant and finished style for which he is noted.

At Mr. Flagler's next visit here, Friday, November 4, he will give an organ recital in St. John's Church.

Praise for Mr. Taft.—Mr. Frank Taft has received some very favorable press notices of his new march, which had its first hearing at the recent Worcester Festival. The Boston "Herald" has the following to say concerning it:

The organ and song recital of this afternoon served to afford Mr. Frank Taft an opportunity to appear as solo organist as well as composer, the program having as its principal novelty his "March symphonique" for organ and orchestra, the composition being dedicated to the festival association, and it received its first performance on this occasion. Mr. Taft's composition displayed his skill as a musician to fine advantage. It shows the composer to be thoroughly familiar with the possibilities of the modern orchestra.

Harry Pepper's Opening Concert.—Mr. Harry Pepper will give his new lecture recital, "An Evening with Oratorio and Ballad," in Hardman Hall to-morrow evening.

Mayer Has Returned.—Among the passengers to step ashore from the City of New York last week was Mr. Marcus Mayer, the well-known manager. He felt very happy over a bundle of papers he carried, and said they were contracts with a number of people, and particularly with Patti. He had been abroad twelve weeks and had transacted a vast amount of business. "Patti," said Mr. Mayer, "will come over under my management in November, 1893, and will give a series of operatic concerts. She will appear in a new one act opera by Pestie, the second act of 'L'Amico Fritz' and another novelty. The diva has been doing very little work since leaving here. She gave a concert for a charity before I left, which netted \$6,000. She intends visiting Italy, Monte Carlo and one or two other places during the winter. Her health is excellent."

The String Quartet Society.—The String Quartet Society will repeat this winter its performance of the entire set of Beethoven's string quartets. The concerts will be given at 116 West Fifty-ninth street, beginning on November 1.

Conried and the Arion.—There is considerable stir in the Arion Club over the proposition to make Heinrich Conried, the theatrical manager, an honorary member. He gave the Arion singers a fine breakfast in Vienna, and the club felt proportionately grateful. But it is now asserted that

in doing this he acted simply as agent for the Princess Metternich, who really gave the invitations, paid the bill and kept in the background, so the club doesn't feel as grateful to Conrad as it did, and the membership trembles in the balance.—"Recorder."

The Liederkrantz.—The executive committee of the German Liederkrantz, of which William Steinway is president, met Saturday at the club house, No. 115 East Fifty-eighth street. William Steinway presided. The following committees were appointed: Finance committee—Richard H. Adams, president; Lothair E. Schmitz and Herbert Cillis. House committee—William Vigelius, president; Robert C. Kammerer, secretary; Julius A. May, Theodore Kauffeld, R. Von der Emde, Carl Hahn, Charles W. Kurtz and Johannes Carlson. Library committee—Julius Hoffman, president; Adam Keller and J. Jacob Kammerer.

Anxious to Study Music.—It was almost impossible to get breathing space in Room 24, Cooper Union, on Sunday, with the crowd of people who wished to attend the free singing classes organized by Mr. Frank Damrosch. Over 1,000 people were present and fully 700 of them were accepted in the classes. Mr. Damrosch made a short address, in which he spoke of what he intended doing and the scope of his work. He said the classes were for the benefit of working people, and that all who enroll will be expected to attend the classes every Sunday at 4 o'clock until May 14, when the season will end.

An Organ Recital.—An organ recital was given on Saturday by Mr. H. W. Parker, at the Church of the Holy Trinity, in Forty-second street. The following is the program:

Sonata in E flat minor (No. 6), op. 119 Josef Rheinberger
"Ave Maria" Charles Gounod
Sung by Master Winifred Young.
Sketches.—Nocturne. Scherzo. Vision. Op. 83.....Horatio W. Parker
Hymn to the Angels B. Tours.
Sung by Master Winifred Young.

Marche Funèbre et Chant Sèraphique, op. 17, No. 2.....Alexandre Guilmant
Ithaca to Have a Conservatory.—Ithaca is following the scheme of Utica, in its way of getting a conservatory of music. The Ithaca plan is a modification of the other. If it succeeds as well as that Ithaca may well be pleased. Utica has been much benefited by the conservatory started by Louis Lombard three years ago. Several hundred people have temporarily lived there and left a good deal of money. Next summer the music teachers' national convention will be held there, when for a week several thousand people will be there. Had it not been for the conservatory of music Utica would not have been thought of. Utica has 49,000 inhabitants, and Ithaca 11,000. Are there other cities which could support conservatories which are not supplied?—The "Vocalist."

An Organ Opening.—The organ in the Second Presbyterian Church at Chattanooga, Tenn., was opened Tuesday of last week with appropriate ceremonies. The order of music is given below:

"Processional March" B. Edgar Smith
Professor Teichfuss.
"Kyrie," from Twelfth Mass Mozart
"Ti-Prego, O Padre"
Mrs. L. G. Walker, Mrs. Pratt, Mr. Ferdinand Voight.
"I know that my Redeemer liveth"
Mrs. L. G. Walker.
"Benediction Nuptiale" Saint-Saëns
"Inflammatus," from "Stabat Mater" Rossini
Soloist, Mrs. L. G. Walker.
"The Lord is my shepherd" Schubert
Mrs. L. G. Walker, Miss Belle Wingfield, Mrs. Raymond,
Mrs. Pratt.
"Reverie" Icam L. Nicode
"The Holy City" St. Adams
Solo, Mrs. Pratt.
"Ave Maria" Mendelssohn
Solo, Mrs. Franklyn Harris.
"Quis est Homo," from "Stabat Mater"
Mrs. L. G. Walker and Mrs. Pratt.
"Festival Anthem" Wagner
"Poste Deum"
Mr. W. B. Price.

Manuscript Society Officers.—The Manuscript Society of New York and the American Composers' Choral Association, having united, are to be known henceforth as one society, having the same aim and purposes. The officers for 1892 and 1893 are: President, Gerrit Smith; first vice-president, S. N. Penfield; second vice-president, Homer N. Bartlett; treasurer, Louis R. Dressler; corresponding secretary, Harry Linsley; recording secretary, J. Hazard Wilson; librarian, Sumner Salter; secretary musical committee, Carl Venth; director of choral works, Emilio Agramonte. For the coming musical season there will be six private concerts at Mason & Hamlin's

Hall, on Fifth avenue, and three public concerts, with orchestra and chorus of 150 voices, the first to take place at Chickering Hall. At these concerts the program will be restricted to the works of members of the Manuscript Society.

Mr. Friedheim's Generosity.—Mr. Arthur Friedheim is planning two concerts which are to be given next month for the benefit of the sufferers from cholera in Hamburg. Mr. Friedheim's splendid artistic stature and the praiseworthy of the cause for which he has volunteered his services ought to combine in a guarantee of perfect success to the undertaking.

An Excellent Idea.—Frederick Dean announces five lectures explanatory of the music to be performed by the Boston Symphony Orchestra. The dates are November 1, December 6, January 10, February 7 and March 14, at 11 A. M., and the place Chickering Hall.

A Concert for Working People.—The Seidl Society will begin its fourth season by a grand concert to working people, which will occur at the Academy of Music on Saturday night, October 29. Anton Seidl and his full metropolitan orchestra, with Miss Lillian Blauvelt, soprano, will give a program of popular music. The regular series of concerts will take place on the following dates: November 14, December 19, January 12 and 19, February 9, March 2 and 23.

Seidl's Sunday Concerts.—At the third Sunday evening concert given by Seidl's Orchestra on Sunday evening last Miss Lillian Blauvelt, soprano, and Eduard Remenyi, violin, were the soloists, both making decided hits.

The Knoxville Musical Association.—At the first meeting of the Knoxville (Tenn.) Musical Association, held last Monday week Miss Cornelia Crozier was elected president and Mr. Tucker vice-president. Music was given by Hans Mettke, H. O. Reiley and Professor Rinehart.

Chicago Concerts.—Mr. Hansin M. Wild gave his 108th organ concert last Sunday afternoon. These concerts are given every Sunday afternoon in Unity Church, Chicago, and do much toward the musical education of the public.

The following is a sample program:

Toccata Hesse
Quartet, "Saviour, again to Thy dear name" Kate Llewellyn
Fantasie in C Clausmann
Aria, "O God, have mercy" ("St. Paul") Mendelssohn
Mr. Morley.
Barcarolle Bennett-Steggall
Choral march
Buck Offertoire in F minor Salome
Quartet, "While the bridegroom tarried" Hatton
Overture to "Martha" Flotow

Albert Mildenberg.—Albert Mildenberg, the pianist, is prepared to accept a limited number of private pupils. Reference, Mr. Rafael Joseffy. Address care of this office.

TO CHORUS SOCIETIES.—For sale, 100 copies of "The Messiah," Schirmer edition; mostly unused. Terms reasonable. Address W. E. Heimendahl, 108 East Franklin street, Baltimore, Md.

TO VIOLINISTS.—For sale, parts of quartets and quintets of Haydn, Mozart, Beethoven, Schubert, Schumann, Cherubini, Volkmann, Tchaikowsky, Dvorák, Brahms and others; also orchestral parts of principal concertos, mostly unused. Terms reasonable. Address W. E. Heimendahl, 108 Franklin street, Baltimore, Md.

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"The Lady or the Tiger."

SYDNEY ROSENFELD'S clever comedy, "The Lady or the Tiger," was revived by De Wolf Hopper and his company last Monday night at the Broadway Theatre. The rôle of the culture seeking Spartan monarch "Pausanias" was the best the broodingnagian singer ever assumed. He has in it abundant opportunities to display his peculiarly burly athletic humor and excellent bass voice. Della Fox has lost her scherzo-like grace and has, alas, run to fat farce—more is the pity. Mr. de Angelis is supreme as the wily family prophet, while the vocal and histrionic efforts of Miss O'Keefe and Mr. Stanley are painfully praiseworthy.

The "Ephori," with their characteristic Leitmotive, are as funny as ever, and "Polyxena," Marion Singer, reveals the gulf that lies twixt her conception of comedy and that of Mathilde Cottrelly, who created the part some five years ago. The music of the comedy is by an amateur, Mr. Julius J. Lyon. It is very tuneful and ambitious at times, and is of course reminiscent.

The orchestration (probably from the pen of Adolf Nowak) is well done, and there is lots of swing about the work. At all events it is an improvement on "Wang" and its ilk.

Musical Items.

Callers.—Mr. Stevenson, of the "Independent"; W. C. Carl, organist; Jacques Friedberger, pianist; Gonzalo Nuñez, pianist; Kate Percy Douglas, the soprano; Emilio Pizzi, the composer; Celia Schiller, the young pianist; the Miersch brothers, violinist and 'cellist; Will Taylor, the pianist; Frida de Gebele-Ashforth, the well-known vocal teacher, who is already in harness; Harry Rowe Shelley, the composer, and Max Truemann, the baritone, were callers at this office last week.

The Secretary-Editor Dislikes the Trade.—George H. Wilson, secretary of the world's fair musical bureau and editor of the Boston "Musical Herald," proposes to make his already fine paper the chief exponent of musical art published in the United States. It is the most valuable publication now to the lover of the art detached from all trade interests, but it will be considerably improved.—Chicago "Post."

The Boston Symphony at Home.—The Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, opened the musical season at home in Boston last Saturday night, the usual public rehearsal occurring the Friday afternoon previous. The program consisted of Beethoven's third symphony; Wagner's "Liebestod" from "Tristan," and the same composer's "Kaiser Marsch." The band was never in finer fettle and local criticism was by no means as inconsiderate as at the close of last season. Next Saturday night's program includes Reinecke's overture, "King Manfred" (first time in Boston); Saint-Saëns' concerto for piano, No. 4, in C minor; Tchaikowsky's symphony No. 5, in E minor (first time in Boston). Mr. Carl Staaney is to be the soloist.

Scharwenka's Pupil.—Miss Marie Geselschap, a pianist already known to Boston, and pupil of Xaver Scharwenka, announces two piano recitals to be given in Boston, November 18 and 23. Miss Geselschap uses the Mason & Hamlin piano.

From the London "Figaro."—Of course the mental illness of Mr. Mottl, the renowned conductor of Karlsruhe and Bayreuth, is pointed out as further evidence of Wagnerian martyrdom. Only writers blinded by prejudice could, however, write in this way. What, for example, about poor Faccio? To describe his long mental alienation and death as the direct result of Verdi's music would doubtless be considered absurd.

We regret to announce the death, in Sweden, at the comparatively early age of fifty-two, of Mr. Julius Cyriax, one of the most broad minded and constant supporters of the Wagner movement in this country. Mr. Cyriax was long honorary secretary of the London Wagner Society, and he took a large and intelligent interest in the movement which has now resulted in the permanent establishment of Wagnerism in this country. Although trained to commercial pursuits, Mr. Cyriax was an excellent musician, and was deservedly popular in all circles, even with those who, in a musical sense, were opposed to him in opinion.

Mr. Paderewski has relinquished his English tour, owing to his illness, which is now pronounced to be an attack of rheumatic fever. He proposes, however, to sail about No-

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venber 23, about a month later than he intended, for the tour which has already been arranged for him in the United States.

"Falstaff" is now officially announced to be performed at La Scala, Milan, during the Carnival next March.

Chamber Music for Springfield.—Mr. E. Severn, Jr., of Springfield, Mass., intends giving a series of twenty-four chamber music concerts in that city, commencing Saturday afternoon, November 5, and every Saturday thereafter till the completion of the series, with the exception of December 24; he will be assisted by his brother, Arthur Severn, the cellist, and others. Many notable works are to be performed and the series is, perhaps, the most important that has even been given in that section.

"Eugeny Onegin" Produced.—London, October 17.—Mr. Lago's royal opera season opened at the New Olympic Theatre this evening with the first production in English of Tchaikowsky's new opera, "Eugeny Onegin." The work is strongly dramatic and very musical, containing only a few purely Russian themes. Mr. Oudin, both as singer and actor, carried off the honors of the evening, enhancing the reputation he had already gained in "Ivanhoe." Iver McKay, who made his operatic debut, sang well, but acted badly.

Schmidt - Herbert Quartet.—The Schmidt - Herbert String Quartet, consisting of Louis Schmidt, Victor Herbert, Henry Schmitt and Franz Kaltenborn, announce that they will give a series of four concerts in the Chamber Music Hall of Music Hall on the evenings of December 16, January 13, February 10 and March 24. The program, which will be devoted to string quartets interspersed with solo numbers, will present the masterpieces of the classical school as well as the works of prominent modern composers.

A Brilliant Triumph.—Miss Alice Schmidt, the sister of Louis Schmidt, the violinist, recently played the piano part of Rubinstein's quintet for piano and strings (op. 99) with the Herrmann-Brandt Quartet, at San Francisco. The critics are unanimous in their praise of her performance of this difficult composition.

Edward Schlomann.—Mr. Edward Schlomann, the basso, has returned from Martha's Vineyard, Mass., after a ten weeks' vacation and is now located at 16 Livingston place.

A Cincinnati Concert.—A faculty concert of the Walnut Hills Music School, Cincinnati, was given on the evening of October 12 in the College Hall, Miss Elizabeth Hetlich and Messrs. Werthner, Kupferschmidt and Grau taking part.

Columbian Courtesies.—Chickering & Sons invited all the music critic confraternity to view the parade last week from the balconies of Chickering Hall. Messrs. Mayer and Colell did the honors to their many pleased guests.

Dvorak at Boston.—Dr. Dvorak will conduct his own "Requiem" at Boston, November 30. Mr. B. J. Lang's society, the Cecilian, will sing under the Bohemian composer's baton.

Sousa and the Navy Department.—Washington, October 8.—The Navy Department has a row on its hands with Prof. John Philip Sousa, who recently resigned as leader of the celebrated band of the Marine Corps, known as the Marine Band, to go to Chicago and organize and conduct a band there for a syndicate of capitalists.

Within the last few days Colonel Heywood, the commandant at the Marine Barracks at this point, discovered that Professor Sousa has given to the organization over which he now presides the name of the "New Marine Band."

Colonel Heywood is very indignant at Professor Sousa's action, and does not hesitate to characterize it as a gross outrage.

A diligent search of the statutes failed to discover any authority whereby Professor Sousa may be restricted from naming his organization the "New Marine Band," if he chooses.

Will Teach in New York.—Mr. Charles Lee Tracy has returned to New York, and at Music Hall (Studio No. 9) he will give instruction on the piano. Mr. Tracy has studied under Theodor Leschetizky, and possesses the following excellent letter from his instructor:

This is to certify that Mr. Charles Lee Tracy, from America, has pursued his studies in the art of piano playing under my direction during two seasons with great success. He possesses, in my opinion, all the invaluable qualities necessary for giving most thorough and skillful instruction.

VIENNA, Währing, May 26, 1892.

THEODOR LESCHETIZKY.

Preparing for the Season.—The Choral Union of Harlem are preparing for a great musical season this coming winter. The executive committee met yesterday and concluded their work on the program for the first rehearsal, which is to take place on October 18 in the Second Collegiate Reformed Church of Harlem. There are fifty members of the chorus and 100 subscribing members, which is the limit in both divisions. There is also a large waiting list.

The officers of the union are Mrs. A. A. Stillwell, presi-

dent; Mrs. R. Van Santvoord and Mrs. J. Millard Philpott, vice-presidents; Mrs. Marvin R. Wood, treasurer; Mrs. E. M. Hoagland, secretary; Mrs. Hamilton Higgins, librarian, and Mrs. McKinley, musical directress.

Correspondence.

Leavenworth Music.

LEAVENWORTH, September 26, 1892.

THE musical season opened Saturday evening, September 15 with the "Jennie Winston Opera Company in Offenbach's beautiful comic opera of 'La Perichole,' with Jennie Winston in her great character 'Piquillo,' the street singer. Miss Winston is at her best in male characters, her heroic build making her seem out of place in a feminine garb."

This company is so well known to you that I need not further particularize; it was quite enjoyable to us, and they were well received, this being their first appearance west of Pittsburgh, Pa. As the season advances we hope, like old wine, it will grow richer in quality.

If THE MUSICAL COURIER will allow me to make a suggestion, it is this: That first-class companies take Leavenworth en route, instead of asking for guarantees from Mr. Hoffman, of Chickering Hall, or of Mr. Davis, of the Opera House. If these men do not care to be responsible for so much money the managers pass us by, thereby leaving the music lovers of Leavenworth to go elsewhere for their first-class musical entertainments. Don't do it, gentlemen; give us a trial. Salvini was here the night of September 21 in "Don Caesar de Bazan," and although the tickets were \$1.50 in the dress circle he played to a crowded house. I am sure the best musical entertainments would meet with a like reception, and it is not right nor fair to the city for these two gentlemen to be responsible as to whether we shall have expensive first-class concerts.

Coming: The Abam Opera Company, September 30 and October 1, with matinee. Operas: "Said Pasha," "Boccaccio," and "La Perichole."

Prof. R. W. Averill has been rehearsing his spectacular opera, "La Zephira," which will be presented with amateur talent next month, under the auspices of the St. Paul's Episcopal Church.

Carl Freyer has returned from Europe and his studies under Leschetizky, and has accepted the piano professorship at Lawrence State University. He has a class here on Saturdays. He is full of the "new method," and will spend his leisure time developing it.

The program for guard mounting at the fort Sunday morning, September 25, was:

March, "Promenade Call," Seidelbach
Inspection, "Schottische," Hossie-Seaman
Troop, "Breechloader March," Haase
March, "Esprit du Corps," Clappe

CONCERT AFTER.

"Song of Glory," Violetta
"Swallows Return," Abt
"I Dreamed a Dream," Cooke
"Casket of Gems," Newton

The morning was perfect, and was a pleasant opening for a charming Sabbath Day, as the strains of music floated over the parade. E. R. JONES.

Cincinnati Music.

CINCINNATI, October 3, 1892.

THERE is probably not a city in the country where the musical season is opening more auspiciously than here. All signs point to an increased activity in trade; some of the finest attractions for concerts and recitals are promised that have ever been here, and the local music is tuning up, so to speak. The whole musical world is aware of the great deal lately made by the John Church Company, and the effects of this may be expected before the season wanes.

Another most commendable project now on foot is to establish music for circulation at the public library, after the manner of Boston and other cities. This plan has lately been proposed by Mr. J. H. Charles Smith, a prominent lawyer and a man of musical taste, who has had the good judgment to seize upon the proper plan for a new idea in music. The matter is not yet settled, but probably will be in the affirmative in the near future, as it has been agitated with favorable comment in the newspapers and has met with unqualified approbation by musicians. When a city makes a move toward making music free in a community, a great and important step has been taken toward elevating the public taste, which is to-day the greatest need in America in music.

Mr. Lino Mattioli, of the college, has recently composed two very pretty songs, a serenade and romance, op. 19, for alto voice, dedicated to Mrs. Benjamin Guckenberger, who is one of our most agreeable local artists. Professor Guckenberger himself is hard at work in the college and in his church choir, a fine double quartet and will produce the Passion music again this season. Professor Guckenberger, it may be remarked en passant, is a cheerful, sensible man, who knows that an honest, adverse criticism is the best thing in the world for a musician, and when he gets one he smiles and works all the harder in a way that might well be an example to others—not in Cincinnati, of course.

With all the music that is promised us for the season, with Paderewski and d'Albert, the Boston Symphony, the college concerts and a hundred other attractions, there is one signal lack. There is no chamber music provided, and there are many quiet murmurs of discontent in musical circles. This is not as it should be. There is blame some place. Is it because we have not the material, or is that material not available? A musical season without chamber music is not well rounded. Cannot this state of affairs be remedied?

Dr. N. J. Eisenheimer has been elected vice-president of the department of musical history of the Ohio Music Teachers' Association.

A great deal of interest is now centring on the music to be

given here at the Columbus celebration, which is to last three days here. At 8 p. m. on October 21 Prof. Wm. H. Rensszenh, organist of St. Peter's Cathedral, will conduct the grand organ concert in Music Hall, at which 1,000 school children will sing "Hail Columbia." Professor Rensszenh also directs the performances of the combined Catholic choirs at the Columbian celebration. The chorus will number about 500 mixed voices.

There will be popular songs by the great soloists of the city, Miss Celina Amant, soprano; T. J. Sullivan, basso, and others not yet announced. The governors of five States will deliver addresses, and the "Star Spangled Banner" will be sung by the entire audience, accompanied by the great organ. A full account of the musical part of the celebration will be given after it.

Those who know and like James Whitcomb Riley's beautiful poem, "There Is Ever a Song Somewhere, My Dear," will be pleased to learn that it has been set to music by Mr. Sidney C. Durst, and may now be found on the shelves in the music stores. The young composer has been favored by a letter from Riley, in which he says: "Delights and touches me, and I thank you warmly for the tender and exquisite voice you thus blend with my utterance. * * * My applause is one with your most enthusiastic admirers." Mr. Durst is a graduate of the college, modest and unassuming as yet, and with talent to secure a brilliant future.

Mrs. Chapman Johnson, of the college, is now in Berlin studying with the famous Moszkowski, celebrated both as composer and instructor. Mrs. Johnson played for the master and was immediately chosen by him as a pupil on the ground of her artistic capabilities. Mrs. Johnson has hundreds of friends and admirers in this city, who will follow her studies abroad with a warm personal interest.

Ballenberg is arranging his series of Sunday night concerts at Music Hall on a high scale of excellence that is destined to make them popular with the best musical element in the community. Clementine De Vere-Sapio and Campanini are booked for the first concert on the evening of October 30, and others of equal merit will follow.

Among the host of young artists rapidly winning their way to recognition here is Miss Sadie McClellan, the young soprano.

Miss McClellan's voice is clear, vibrant, musical and always capable of excellent expression adapted to the music. With youth, beauty of a refined, attractive order, a fine figure and winning ways, she has everything in her favor and has already obtained an entree to private houses in the most desirable circles for parlor singing. FIDELIO.

Seattle Sounds.

SEATTLE, October 1, 1892.

THE Ladies' Musical Club of Seattle, organized some eighteen months ago, has been very active in the musical life of the city and has steadily advanced in its aims and work. Its meetings have been held on alternate Fridays throughout the year, with the exception of one month's vacation. Beginning with programs of no very definite character the club has gradually raised its standard, so that this year, instead of miscellaneous programs, each concert will be devoted to some specified composer or composers. The female chorus organized last year will be maintained as a permanent feature of the club. As heretofore the club will give some special concerts, at which will appear noted artists. The club has eighty members and is in a prosperous condition, socially and financially. The second season opened auspiciously September 23 at Pettis' Music Rooms, with the following creditable program, which marks the thirty-third musicale of the club:

Sketch of Schubert's Life, 1797-1828,	
"Cradle Song," op. 98, No. 3,	
"The Message,"	Miss Young.
Barcarolle,	Schubert
"The Resting Place,"	Mrs. Rochester.
	Mrs. King.
Sketch of Chopin's Life, 1810-1849,	
Polonaise, op. 40, No. 1,	Mrs. Mitten.
Valses, D flat major and C sharp minor,	
op. 64,	Mrs. F. Black.
Preludes,	
Funeral march from B flat minor sonata,	Mrs. Churchill.
Song,	Selected
	Mrs. T. B. Hardin.

The Evening Musical Club admits both sexes as members and holds its meetings on alternate Monday evenings at Pettis' Music Rooms. The club has had its three months' summer vacation, and opened its second season and seventeenth concert with a good program September 20. There is room for both of these clubs, and it is to be hoped that perhaps through them Seattle may ultimately have its own permanent resident chorus and orchestra, so that the greatest choral and symphonic creations may receive proper attention frequently. Mr. E. D. Crandall's agreeable tenor voice was heard to advantage September 28 in a concert given by him at Plymouth Church. He sang Buck's "Creole Lover's Song" and Gounod's "Salve Dimora," from "Faust." He was enthusiastically received and gave great pleasure by his singing, especially of the latter selection. He was assisted by several, among whom should be mentioned in particular Mrs. James Buchanan, whose rich, low and sympathetic contralto voice gave rare pleasure. Her intonation is pure, her method cultivated and her control over her voice perfect. She was listened to with breathless attention, which her singing deserved. She will sing this evening at Tacoma at the final concert of Capa's Seventh Regiment Band. Her selections are an aria from Saint-Saens' "Samson and Delilah" and Dudley Buck's "Sunset."

Miss Potvin, pianist, gave a pupils' recital yesterday afternoon at Pettis'. She will hereafter give one every month.



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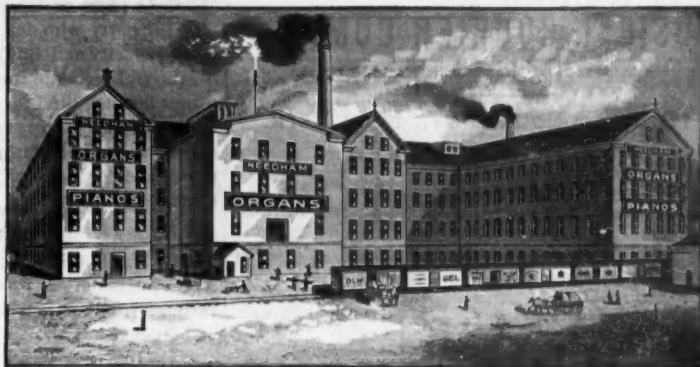
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VARNISH MAKERS,

NEWARK, N. J.

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

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Vice-President, OTTO FLOERSHEIM.

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LONDON AND PARIS: BRENTANO'S.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

Subscription (including postage) invariably in advance.

Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday preceding the issue in which changes are to take effect.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 659.

NEW YORK, WEDNESDAY, OCTOBER 19, 1892.

IT must be interesting for the New York Saturday trade papers to read the news in this issue of THE MUSICAL COURIER. It will give them material for next week, too.

MESSRS. W. H. BUSH & CO., of Chicago, have organized as Bush & Gerts Piano Company, with a capital stock of \$400,000, fully paid up. The officers of the company are:

President, W. H. Bush.

Vice-president, John Gerts.

Secretary, W. L. Bush.

ONE much talked of piano store that was to be opened in Rochester or Syracuse, and with which Mr. Velasco was to be identified, has at last materialized at No. 129 East Fayette street, Syracuse, N. Y., and is run by Mr. J. P. Moody, of the former firm of Chase & Moody. We do not know what has become of Mr. Velasco.

THE Emerson Piano Company have sold so many instruments through Northern New York and Vermont that they have decided to open a branch store at Plattsburgh, N. Y., to supply that district. They will carry there a complete line of all their styles and one make of organ, the name of which is not yet

announced. The store will be under the management of Mr. T. K. Milne, to whose energy and ability much of the Emerson popularity in that part of the country is due.

THERE is an excellent chance for some enterprising party who desires to locate in a prosperous Southern city and buy out an old-established piano, organ and general music business. The present owner has acquired a competency and wishes to retire entirely or to retain such interest as may be agreed upon. The entire stock and good will can be purchased for cash or on time. Particulars can be obtained by addressing THE MUSICAL COURIER.

MR. N. M. CROSBY, representing the F. G. Smith interests, left New York to-day for a long trip through the West, visiting the various branch houses and agencies. Mr. Crosby is enthusiastic over the success this year with both the Bradbury and Webster pianos, and is confident of sending home another bookful of orders. The new branch on Broad street, near Market street, Newark, N. J., is about being opened, and will be one of the handsomest stores in the Smith collection.

ACCORDING to the Treasury reports the month of August, 1892, showed the remarkable increase of 214 pianos exported in excess of the number for the corresponding month of 1891, with an increase in value of \$85,779. The instruments, according to these figures, average over \$400 each, showing them to be pianos of the higher grades. The increase is so unusual as to call for special attention, the greater number of the pianos having probably gone to Canada to supply the demands for the fall trade. It will be noted that the increase of pianos exported during the eight months ending August 31, 1892, is almost 400 instruments over the same period of 1891, while organs have fallen off by 1,603 instruments, with a decrease in value of \$86,296. The full table will be found in another column.

A NOTABLE feature of the fall styles of pianos, or, more correctly, the new styles of pianos shown this fall, is the increasing number of grands in fancy cases. This ascendancy of the grand has been for several years a matter of interest and growth, and perhaps no better evidence of the increased popularity of that shape of instrument can be offered than the introduction of cases in varieties of woods suited to the individual taste of customers. The statistics that will be compiled at the end of this year will probably show an unprecedented increase in the number of grands manufactured, and it seems but the question of a few years when, at least in the higher grades, grand pianos will crowd numerically close upon the uprights.

Even the cheaper grades of grands that have been put on the market during the last few years have won a place for themselves, and the price has been made so much lower than it was in former times that a great number of purchasers are induced to pay the difference in price between a grand and an upright and secure at least more piano if not always a better instrument. In the cheaper grades the makers have followed the lead of the high priced manufacturers and are turning out "baby" and "parlor" grands in almost as great a variety of woods as they are in uprights, with the result of more grand sales than ever to purchasers who are guided as much by their eyes as by their ears in the selection of an instrument. There will shortly be offered to the trade a small grand piano in a novel variation from the regulation form, which will doubtless be followed by other case improvements calculated to bring us nearer to the time when grands and uprights will be closer in the struggle for supremacy.

MR. WILLIAM STEINWAY returned from Europe on the Fürst Bismarck on Saturday, October 8, completely restored to health.

THE new Steinway & Sons catalogue, which has just been issued, is a superb piece of work executed by H. A. Rost, which want of space compels us to defer notice of until some later time.

MR. KARL F. WITTE, for many years a trusted and faithful associate of the firm of Rud. Ibach Sohn, will continue to give his valuable aid to the business of the old house, having decided to remain permanently in Barmen since the death of Mr. Ibach.

H. W. DAY & CO. is the name of the new firm in Baltimore to whom we referred in last week's paper as a new firm. The firm will control the Chickering and the Vose pianos. Mr. H. W. Day has for many years been a trusted employé of Otto Sutro & Co.

"NEWSPAPERDOM," a monthly published in the interest of the craft, says that the North Carolina Association of Newspaper Editors has adopted the following resolution:

It shall be the duty of each member of this association, when he shall have discovered any advertising fraud, to inform by post the secretary of the association, giving the facts in the matter; and the secretary shall forthwith inform by letter all the members of the association, so that each member may be supplied with a list of such frauds. It shall be the duty of the secretary to make a report of all such frauds at each annual meeting, for the guidance of the members of the association.

If the association intends to cover by the word fraud advertisers who obtain money by false pretenses in their advertised offers THE MUSICAL COURIER will be pleased to inform it of such practice in the piano and organ business by firms and individuals who, we believe, are patronizing the papers of North Carolina and the South in general. We shall be glad to point out to the secretary of the association advertisements being carried in the papers of some of its members of a man who has had his mail stopped by the Post Office Department and who has been officially declared a fraud by the Assistant Postmaster General. The papers of North Carolina would do well to set an example to their brethren by refusing to place before their readers the schemes of a swindler who works his way into their columns through advertising agencies, who take no trouble to investigate his standing. The purchase of a piano or an organ is an important transaction with most people, and we should be glad of the co-operation of the papers of North Carolina in exposing the shameless tricks of some men who make these papers their innocent allies in robbing the public.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.

Month ending August 31, 1891.....	\$93,717
Month ending August 31, 1892.....	108,280
Eight months ending August 31, 1891.....	729,571
Eight months ending August 31, 1892.....	653,308

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS THEREOF.	TOTALS.
	No.	Value.	No.	Value.	Value.	Value.
Month ending August 31, 1891.....	860	\$59,158	51	\$15,164	\$9,180	\$83,511
Month ending August 31, 1892.....	815	61,523	205	100,948	16,058	178,524
Eight months ending August 31, 1891.....	7,085	528,499	435	141,613	91,120	761,232
Eight months ending August 31, 1892.....	6,382	442,903	588	283,407	100,322	826,632

—C. E. Manby and Professor Sweeney, of McKeesport, Pa., have formed a copartnership under the name of Manby & Sweeney, and opened a music store. They will handle Hazleton, Lester and Black & Keffler pianos and Wilcox & White organs. E. G. Hays, of Pittsburg, is said to be interested.

CHASE BROTHERS PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

*Muskegon, Mich.**Grand Rapids, Mich.**Chicago Ill.*

NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
 BOSTON.
 Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

 LIVE WORKING AGENTS WANTED.
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262 and 264 Wabash Avenue, CHICAGO, ILL.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.

FACTORIES AT DERBY, CONN.


**HIGH GRADE
MEHLIN
PIANOS.**

Are the most Perfect, Elegant, Durable and Finest
 Toned Pianos in the World. Containing more
 Valuable Improvements than all others.

 — MANUFACTURED BY THE —
CENTURY PIANO COMPANY.

 MINNEAPOLIS FACTORY: Cor. Main, Bank and Prince Streets. MINNEAPOLIS OFFICES AND WAREROOMS: CENTURY HALL, cor. Fourth St. and First Ave. South.
 NEW YORK FACTORY, WAREROOMS AND OFFICES: 461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.
THOMAS MUSIC CO., 843 Broadway, New York, Gen'l Eastern Agents.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
 World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument
 as now manufactured at **WORCESTER, MASS.**

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THE MASON & RISCH VOCALION CO. (Limited),
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ROBT. M. WEBB.

CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

MANUFACTURES
**HIGH
 GRADE
 PIANOS.**

BOSTON, MASS.

SPEAKING OF BACKBONE.

THE editorial in the last issue of THE MUSICAL COURIER about the exhibits at the World's Columbian Exposition has called out some strong expressions of opinion as to what goods a manufacturer should show, whether fancy and special cases or instruments taken from stock. In conversation with Mr. Henry Behr, of Behr Brothers & Co., he expressed himself as being fully in accord with the suggestion offered by THE MUSICAL COURIER regarding the exhibit of pianos at the Columbian Exposition, and said it had been their intention from the first to display only such styles as they made regularly and had on exhibition always in their salesrooms.

"But, Mr. Behr, you will make a special feature of the finish of the instruments for the fair, to have them more elegant, knowing that they are for display purposes and that they will be in competition with the other high grade makes, will you not?"

"No, sir! In the first place, we cannot finish our goods in any better manner than we are now doing—should not know how to go to work to do it—and in the second place, in making an exhibit of Behr Brothers pianos we want them representative pianos—pianos that can be duplicated in any of our salesrooms. In our opinion this is the only equitable position for the manufacturer to take in order to fully represent to the public the goods exactly as they are placed on sale. Under other conditions they will occupy a false position."

The following letters have been received on the same subject, and the opinions expressed will be of interest to all who are considering the question of exhibits:

CHICAGO, October 12, 1892.

Editors Musical Courier:

I notice in your issue of October 8, on page 34, an article headed "Who Has Backbone?" I beg to say that I have, and that I intend to exhibit at the fair only such pianos and organs as I select from regular stock and exactly such styles as I catalogue and make right along. Have intended to do this from the very start; shall do nothing else. I certainly think that this is what should be exhibited by all makers. But without regard to what others do, this is what I intend to do.

An exhibit of something that is never made regularly and not shown in the catalogues is certainly not a fair exhibit of the products of any factory. What should be shown is not what can be done, but what is done.

Yours truly, GEO. P. BENT.

MONROEVILLE, Ohio, October 15, 1892.

Editors Musical Courier:

In reply to your article—page 34 in THE MUSICAL COURIER—"Who Has The Backbone?" we will say that the Edna Piano and Organ Company, Monroeville, Ohio, has the backbone and will exhibit eight of its instruments taken from its general stock, such as we are making every day. We wish our exhibit there to represent to the dealers throughout the United States who may favor us with a visit just what we are making and have to offer them and not what we do not make. This evil will be a heinous one and we are pleased to note that you propose to "nip it in the bud." Yours, EDNA PIANO AND ORGAN COMPANY.

BOBZIN FAILS.

C. H. BOBZIN & CO., formerly known as the Detroit Music Company, of Detroit, Mich., are bankrupt. On the 14th inst. they made an assignment to Herman C. Ralph, the liabilities being over \$100,000; assets not stated.

Bobzin notes have been on the market, and it has been known for some time that the firm could not stand the strain. It is reported that Bobzin owes Hardman, Peck & Co. some \$26,000, but there may be some inside arrangement with Mr. Peck which will run the sum up much higher.

Only last week some \$30,000 worth of paper was offered here at ridiculous rates, some of which may have been duplicates.

In some respects it may be strange, and in other respects not strange, that so soon after THE MUSICAL COURIER's caution of a few weeks ago one of the firms in the combination should go overboard. Others will probably follow.

—George Ham, an undertaker at Frankfort, Ind., has added pianos and organs to his other attractions.

—The firm of Herrie & Co., of Houston, Tex., have turned over their entire business to Eatey & Camp, the consideration being \$3,000.

—The Frankfort, Ind., "News" announces that Mr. M. M. Eliot, representing at that place the Indianapolis house of N. W. Bryant & Co., is obliged to retire from active business, owing to prolonged ill health.

August Gemunder & Sons.

THE above mentioned firm have just issued a very handsome and comprehensive catalogue embracing the entire line of goods of their own manufacture and importation.

It will be of special importance to violinists as containing valuable and useful information, covering everything appertaining to the violin.

Among subjects treated are:

The selection of a violin.

How to compare violins impartially in tone.

Scientific repairing of violins.

How to care for a violin.

The selection of strings for violin, viola, 'cello and double bass, and many other features connected with the violin family that are desirable for the professional or amateur to know.

Not only violins but guitars in their construction and peculiarities are treated.

It might be said right here that the Gemunder solo guitars for concert work are receiving indorsement from many of the skilled players of the country, acknowledging their superiority. They are making a specialty of this department.

In old violins this firm are among the most reliable of dealers, and their knowledge regarding the genuineness of the old Italian makes is nearly infallible.

Carl Hoffman Withdraws.

M. R. HOFFMAN has decided to discontinue his branch store in Kansas City and devote his entire time to his increasing Kansas, Western Missouri and Colorado trade. He will enlarge his Leavenworth warehouses, so he can store 250 pianos of all grades. He has also increased his traveling force, and will have four first-class traveling men on the road, preaching gospel for Chickering Hall and Leavenworth, Kan. All communications should be addressed Carl Hoffman, Leavenworth, Kan.—Leavenworth, Kan., "Times."

A Word to the Traveling Salesmen in our Trade.

WASHINGTON, October 15, 1892.

Editors Musical Courier:

THESE often abused gentlemen probably wonder why they are so many times received with a degree or two of ill nature from the proprietors of retail stores they visit.

Bored as they are sometimes disrespectfully styled, they are a real blessing to the trade, saving the retailer expensive trips to the wholesale markets; calling Mr. Retailer's attention, usually in a polite and gentlemanly manner, to things he is "sure to sell;" assuring him that he will live to see the day when they will be thanked for coming; by their visits teaching an average storekeeper and his clerks, by persuasive arguments and good manners, how to be successful salesmen like themselves.

You ask, What then can be their shortcomings? Well, if you will promise not to send an army of these gentlemen to overrun me I would suggest that they call, as far as possible, on stores in the forenoon, travel from one city to another during the afternoon hours, write up their mail, pack their trunks and visit places of unquestionable amusement evenings. (Salesmen in our æsthetic sphere need not be questioned as to how or where they spend their evenings.) The average dealer is quite at leisure and in good humor the first few hours of the day. If he is not in, why, the traveler should know enough to ingratiate himself in the favor of the head clerk, who usually has considerable influence with the proprietor.

From 11 to 5 o'clock the energies of principals and assistants should not be interrupted in those best selling hours to replenish or buy their stock. That travelers invariably call in the afternoon is a noticeable fact. We ask them to call to-morrow forenoon, when we are more at leisure. They answer, "I cannot; am going to Richmond or some other four hour trip then." Next time that same man comes in the busy afternoon as before. We ask him, "What! been in town all day, and did not give an old friend a call!" He answers, "No, I've just arrived [3 P. M.]; been traveling all the morning."

Now, gentlemen, try forenoon drumming and give me a commission on your extra sales.

Respectfully yours, LEWIS B. THOMSON.

Correction.

NEW YORK, October 7, 1892.

The Musical Courier Company:

GENTLEMEN—Our attention has been called on several occasions to an article in your issue of August 31 from your correspondent in Chicago, saying that the dry goods house of Messrs. Siegel, Cooper & Co., of Chicago, had contracted for a supply of our pianos for their music department.

Such information is incorrect, and we had no intention, nor do we intend, to have our pianos handled by any, other

than reputable piano dealers, as such a course would be detrimental to our business.

Will you kindly give this space in your next issue and oblige, Yours very truly, WESER BROTHERS.

Farrand & Votey

Purchase Roosevelt's Plant.

WITH the recent acquisitions of the Farrand & Votey Organ Company Detroit now possesses the largest high grade pipe organ factory in the United States, it having purchased the business and patents of the Roosevelt Company, of New York.

Once the Roosevelt Company of New York was the chief concern. It built the organ in the Stewart Cathedral, Long Island; the Auditorium in Chicago, which cost \$50,000; Trinity Methodist Church, Denver; Grace Church, New York, and Carnegie Hall, Allegheny City, Pa. The above organs have reputations which extend over the world. The Roosevelt Company was established in 1872 by Hilborne L. Roosevelt, and after his death continued by Frank Roosevelt. The projector was wealthy, as was his successor. The manufacture of pipe organs was a hobby with both, but it was carried to perfection. Up to January, 1890, there were branches in Philadelphia and Baltimore. In that month a factory in New York took in all the branches. It covered one entire block.

Recently Mr. Roosevelt concluded to retire, but was unwilling to intrust his valuable patents to any firm which would not keep up the proficiency of the organ manufactured by the Roosevelt Company. Since 1889 the Farrand & Votey organ was the only one which competed with the Roosevelt production. The first pipe organs were manufactured here in that year. The Wood & Son Pipe Organ Company, of Northville, Mich., was bought by Farrand & Votey and all employees given work. Among the various concerns which entered negotiations for the purchase of the Roosevelt patents was the Farrand & Votey Company, and it was successful. The patents are of a pneumatic and electrical nature. The organs to be produced will dispense with all the mechanical contrivances. Under the new system couplers can be indefinitely increased without making the touch heavier. A large number of the men will be brought to Detroit from New York.

There are now 150 employees and it is expected this number will be doubled. Frank Roosevelt told Mr. Farrand that with the patents of the two concerns the Farrand & Votey Company ought to make the best organ in the world.—Detroit "Tribune."

Uncle Alvin's Surprise.

The girls had been a teasin', in their quiet way, that we Would get 'em a pianer, but we couldn't quite agree; We'd looked around considerable, but all that we had found,

Though nice enough to look upon, had not the proper sound;

And we had almost gi'n it up, when one day while in town We straggled in a music store and heard 'em play a "Crown."

They wasn't no musicians, but somehow it pleased our ears,

And fust that either of us knowed our eyes were full of tears.

I wasn't sentimental much 'way back when I's a boy And used to wonder at it some why people cry with joy; But this pianer made me see that folks are much alike, And have a tender chord somewhere that somethin' good can strike.

And so I said to Nancy Jane, while we both wiped our eyes:

"We'll send this 'Crown' pianer home and give 'em a surprise."

And you'd ha' thought, if you'd been there and witnessed their delight

At findin' a pianer there when they got home that night, That all the money we had spent on them for books and schools

Had most of it been wasted, for they acted so like fools. And yet we couldn't blame 'em for the weakness which they had,

For ma and I, to tell the truth, were e'en a'most as bad.

—One of the large Cincinnati piano firms wants a good tone regulator. Apply at this office.

—THE MUSICAL COURIER regrets to learn that Mr. Harry Williams, the Detroit dealer, is dangerously ill.

—Mr. W. B. Tremaine, Mr. Henry Bassford, of Mason & Hamlin; Mr. E. Ambuhl and Mr. E. P. Carpenter were in Chicago last week.

—A. A. Tarbeaux, representing Mason & Hamlin interests, has been making a trip through Pennsylvania and Ohio.

—The firm of Yohn Brothers, of Harrisburg, has been dissolved, Mr. O. S. Yohn retiring. He expects to embark in the piano and organ business in some Western city.

—According to very reliable calculations there were during the summer of 1892 in Germany 425 factories in which pianos of various kinds are built. Of these 143 are in Berlin, 22 in Dresden, 18 in Leipzig, 10 in Leignitz, 28 in Stuttgart, 9 in Zeitz, the rest being scattered about in different parts of the empire.—London "Musical Opinion."

—Mr. Eli Kelly, a music dealer at Troy, Ohio, has committed a pleasant variation from the time worn habit of finding a roll of bank bills in an old violin by discovering the sum of \$186 under the cloth on an old ironing board that had long been retired from active service. He doesn't remember petting the money there, which would suggest that Mr. Kelly is absentminded to an extent and expense which most small dealers cannot enjoy.

FOR SPRUCE SOUNDING BOARD LUMBER

ADDRESS

IRVING SNELL, Little Falls, N. Y.,

Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

MILLS AT HARRISVILLE, N. Y.

NEW!

NEW!

NEW!



**POLYPHONE,
HYMNOPHONE,
SYMPHONION.**

The old fashioned cylinder music box with a limited set of tunes is now a thing of the past.

Look at the cut. See the disks. Every disk means a new tune. You can buy 1,000 disks and have 1,000 tunes, or ten disks or ten tunes. They are inexpensive and much quicker sold than any other style. Wake up, dealers, and increase your business this fall. More profit, more satisfaction all round.

NEW DESIGNS IN CASES.
Send for Catalogue.

FRED. H. SANDER,
Sole Importer and Manufacturer,
146 Franklin St., Boston, Mass.

AUGUST GEMÜNDER.

AUGUST MARTIN GEMÜNDER.

FRIEDRICH GEMÜNDER.

AUGUST GEMÜNDER & SONS
Old Reliable Violin House
SOLE MAKERS OF THE **WORLD RENOWNED GEMÜNDER ART VIOLINS**
THE WORLD'S GREATEST VIOLIN WRITER
IMPORTERS & DEALERS IN **GEMÜNDER ART VIOLINS**
ITALIAN VIOLINS, Solo Bows & Strings.
13 EAST 16TH ST.
BET. 5TH AVE & BROADWAY.
WHOLESALE AND RETAIL CATALOGUE ON APPLICATION.
NEW YORK.



BEHR BROS.
Grand and Upright
PIANOS.
BEHR BROS. & CO.

PHILADELPHIA,
1229 Chestnut Street.
ST. PAUL,
114 East Third Street.

Warerooms: **BEHR BROS. HALL,**
81 Fifth Ave., New York.

FACTORY: Corner of 11th Ave. and West 29th St., New York.

THE WEHLE PIANO,
HONEST, GOOD TONED AND HANDSOME.
There is money for the Dealer in this Piano. Send for Catalogue.
OSCAR WEHLE,
282 NINTH AVE., near 27th St., NEW YORK CITY.

High Grade Upright Pianos.



THE S. L. HOUSE CO.,
Piano Manufacturers,
125 and 127 South Clinton St., CHICAGO, ILL.

We have **REMOVED**
from 819 BROADWAY to our
NEW BUILDING,
18 East 22d Street,
NEW YORK.

T. B. HARMS & CO.

A CELEBRATED CASE
IS MADE BY THE
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Piano Felts, Action Cloths, Buckskins, Etc.,

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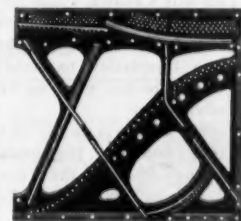
BOOSEY & CO.,

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Publishers of the latest Songs and
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BOOSEY EDITION
Of Operas, Oratorios, Cantatas, Part
Songs, Church Services, Etc., Etc.



WICKHAM, CHAPMAN & CO.,

MANUFACTURERS OF

PIANO PLATES.

CAST, DRILLED, PINNED AND ORNAMENTED.

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PIANO HARDWARE.

SPRINGFIELD, OHIO.

ESTABLISHED 1879.

LAWRENCE & SON PIANO CO.,

MANUFACTURERS OF

HIGH GRADE

Grand, Square and Upright Pianos,

Agents Wanted.

Send for Catalogue.

MARIETTA, OHIO.

The Famous **"Rönisch Piano,"** Dresden, Germany.
Maker to Royal Courts of Saxony and Sweden and Norway.



Founded in 1845.

Over 20,000 in Use.

Highest Awards
and
Decorations from several
Courts.



A large display of these excellent Pianos will be found at the
COLUMBIAN EXHIBITION, CHICAGO, 1893.

**TO THE
PIANO TRADE.**
LUREN PIANO COMPANY,

WE HAVE A LARGE STOCK OF
Square Pianos of all Prominent Makers,
IN FIRST-CLASS CONDITION,
On hand for the Trade at low figures. Also a large stock of
Carved Legs ready for use.
Should you require anything of this kind it will pay you to call,
FOURTH AVE., Cor. 25th ST.,
NEW YORK.

HERSCHEL FENTON,

DEALER IN

Old Violins, Guitars, Mandolins, **ELECTRIC BANJOS,** Banjourines,
Banjorettes, Florentine Strings, Bows, Cases, &c.,

No. 61 NASSAU STREET, NEW YORK.

OLD INSTRUMENTS BOUGHT, SOLD OR EXCHANGED, REPAIRED, &c.

CORNISH & CO.

ESTABLISHED 25 YEARS.

MANUFACTURERS OF

Upright Cabinet Grand Pianos and
Church, School, Lodge and Parlor Organs.
FACTORIES AND OFFICES: **WASHINGTON, N. J.**

An Old Musical Instrument.

A Spinet Made in London in 1520 to be Exhibited at the Chicago Exposition.

IN the repairing shops of R. H. Breitenstein & Sons, 80 Richmond street, is a piano which its owner thinks the oldest on this continent, and probably one of the oldest in existence. It is a Hitchcock instrument and was made in London in 1520. The action is the old spinet arrangement, by which the strings are picked rather than struck. The instrument is shaped something after the harp pattern and stands upon three legs.

The oldest spinet in the conservatoire at Paris is an instrument made by Francesco di Partalupsis at Verona in 1523. The Hitchcock instrument belongs to Alexander Perry, at Bristol, and has been in his family for 200 years. It was brought from England by some of his ancestors, and has always been in the family. The last time it was repaired was in Boston in 1808, and now Mr. Breitenstein is fixing it up, and to-day it will be sent to Chicago to be on exhibition at the World's Columbian Exposition.—Providence "Journal."

Columbian Echoes.

THE courtesy of Geo. Steck & Co. in throwing open their warerooms on East Fourteenth street and practically suspending business for the three days of the Columbus Exhibition was appreciated and enjoyed by several hundred of their friends who partook of the hospitality extended.

There was hardly a better point in the city from which to view the parades and on each of the days the seating capacity of both salesrooms was taxed to accommodate those present.

On Wednesday Miss Emma Juch, the singer, and Miss Tessie Quinn, the pianist, were among the guests.

Music and substantial refreshments were provided, which added to the enjoyment of the occasion.

The decorations to the piano salesrooms about the city were handsome, many of them elaborate and expensive.

Chickering & Sons, Decker Brothers, Mason & Hamlin, Knabe, Jack Haynes and nearly every piano house on the line of march entertained at their warerooms their out of town and home friends, and it is a pleasant reflection in connection with our trade that, while these advantageous points of observation might have been disposed of at a handsome figure, they were reserved that all friends who wished might avail themselves of a comfortable and desirable place for viewing the festivities.

Among the visiting dealers and callers at THE MUSICAL COURIER office were:

M. Steinert.....	New Haven
Max Meyer.....	Omaha
Geo. Hall.....	Cleveland
A. B. Campbell.....	Jacksonville, Fla.
M. Bourdeau.....	Montreal
John G. Marklove.....	Utica
R. C. Burton.....	Utica
F. F. Kramer.....	Allentown, Pa.
H. A. Curtiss.....	Red Bank
M. J. Dewey.....	Oneida, N. Y.
S. A. Ward.....	Newark, N. J.
W. C. Burgess.....	Newark, N. Y.
O. S. Robinson.....	Newark, N. Y.
Mr. Hoffman.....	Lyons, N. Y.
Williams & Butler.....	Butler, Pa.
H. S. Mackie.....	Rochester, N. Y.
C. W. Harris.....	Troy, N. Y.
Frank Thomas.....	Albany, N. Y.
Florence Heppe.....	Philadelphia
Joe Allen.....	"
Edwin F. Droop.....	Washington, D. C.
J. B. Woodford, of Hallet & Davis.....	Boston
W. A. Munn, of Loring & Blake.....	Worcester
E. G. Billings.....	Providence
J. H. Kurzenknabe.....	Harrisburg
J. H. Van Auken.....	Schenectady
J. C. Lawrence.....	Bar Harbor
L. D. Walker.....	Stroudsburg
F. M. Hulett.....	Pottsville
J. E. Hunt.....	Pawling
J. W. Hawxhurst.....	Chicago
Mr. Lee, of John Church Company.....	Cincinnati

Now It Is Rats!

WASHINGTON, October 18, 1892.

Editors Musical Courier:

THROUGH the columns of your valuable paper do call attention of manufacturers to bring out their inventive genius, and that the sooner the better, to make upright pianos mouse proof. Within a stone's throw of the writer's home two comparatively new upright

pianos (which we did not have the pleasure to sell) are rendered nearly useless by these pests gnawing the straps, martingale, &c.

If this evil is not soon remedied, the first thing we know our customers will say: "What did you talk me into buying an upright for, claiming superiority in every particular over the square?" Yours truly,

LEWIS B. THOMSON.

Business Troubles.

D. P. Faulds Assigns.

THE older element in the music trade will be sorry to hear that Mr. D. P. Faulds, the veteran, of Louisville, Ky., has been compelled to make an assignment to Mr. J. Pettit Simmons, cashier of Smith & Nixon. The liabilities are from \$1,500 to \$2,000, and his assets are estimated to exceed them.

He says the assignment has been brought on by ill health and numerous suits which small creditors threatened; that during the illness of the lamented Mrs. Faulds he was forced to neglect his business and devote his entire time to his wife's affairs, which resulted in serious financial loss.

The principal creditors are music dealers, and Mr. Faulds says he owes only small bills to each. He decided to go into liquidation to avoid being annoyed by suits, and thinks he can wind up his affairs in this way to a better advantage.

Mr. Faulds is said to be the oldest sheet music publisher in the country. His business has continued longer without change of name than that of any other man or men in Louisville. It has been D. P. Faulds, music dealer, for 40 years.

Mr. Faulds came to this country from Dundee, Scotland, more than 50 years ago. He was then a boy of 13. A few years after he became connected with the Galt House in Louisville, where he accumulated a little money, with which he started in the music business subsequently.

W. F. Hubbard Skips.

Wilbur F. Hubbard, a piano dealer of Lyons, who has done a large business in Wayne and the adjoining counties, has left Lyons and his present whereabouts are unknown. Several suits have been brought against him on notes which purport to have been secured by pianos. How many of these notes there are and how many of them are adequately secured are problems which the Lyons money lenders and their lawyers are working out. Some of the pianos and organs are in Cayuga, Niagara and other counties, and there has been some lively hustling on the part of the holders of the chattel mortgages. A number of New York piano houses are interested in these instruments, and there is a possibility of legal complications growing out of their claims. The losses will aggregate several thousands of dollars. Mr. Hubbard was generally esteemed and did a large business, which would doubtless have proved remunerative had he not always borrowed money on the notes he took in part payment for pianos at exorbitant rates. He was the leader of the Grace Church choir at Lyons.—Rochester "Democrat."

The New York houses with whom Hubbard dealt, when interviewed by THE MUSICAL COURIER representatives, each declare that they will suffer no loss, as they were always afraid of him and sold him only for cash or secured notes. It is not possible to state just how much of this security was in the form of customers' leases, which will now have to be collected, but the whole affair does not embrace a very large amount.

Birch & Blackwood Out.

There seems to be trouble in the firm of Birch & Blackwood, piano manufacturers, as an injunction has been issued restraining Mr. Blackwood from doing any business in the name of the firm. The notice is returnable in November. The complainant prays that a dissolution of partnership may be decreed, an accountant and a receiver appointed to wind up the affairs of the firm; that the defendant may be ordered to deliver to said receiver all books and accounts of the firm, and further that he be ordered to pay and hand over to the receiver all money and assets of the firm.—Westboro, Mass., "Chronotype."

Hudson & Booth Sued.

Suit was instituted before Squire Lyle this morning by the W. W. Kimball Company, piano manufacturers, of Chicago, through their representative, R. M. Eppstein, against Hudson & Booth, music dealers, of Columbia, Pa., for ob-

taining goods under false pretenses. Messrs. Hudson & Booth were bound over for appearance at court under \$1,600 bail.—Lancaster "Examiner," October 10.

John A. Kirk Absconds.

The business men and citizens of Aurora, Ill., were thrown into excitement yesterday when it was reported that John A. Kirk, a dealer in musical instruments, had absconded and was short in his accounts. Kirk was local agent in Aurora for Estey & Camp, of this city. Yesterday Edward N. Camp, a member of the firm, went before Justice Bradwell and swore out a warrant for the arrest of Kirk, charging him with the embezzlement of \$1,000. The warrant was placed in the hands of the Pinkerton Detective Agency.

Kirk is thirty-four years old, of pleasant address, stylish in his appearance and a favorite in society. He has a young wife. Kirk was in Chicago Wednesday and spent some time in the store of Estey & Camp. As he was leaving the store he said he was expecting a number of orders this fall and wanted his orders promptly filled. That was the last seen or heard of him, and he did not return to Aurora.

Yesterday R. K. Maynard, credit man of the firm, went to Aurora and took possession of what instruments Kirk had in his store and shipped them to this city. Nothing is known of the whereabouts of Kirk, who is said to have taken his wife with him.—Chicago "Tribune," October 8.

N. P. Weimer Arrested.

N. P. Weimer, of Brownville, Pa., who has for several years past been engaged in the music business, was arrested on October 12 on a warrant issued by Magistrate Gripp, of Pittsburg, on information of M. Dorritt, a representative of the Hendricks Music Company, of Pittsburg. The information alleges that the defendant, while acting as agent for the music firm, collected \$500, which he applied to his own use and failed to make return to the company. The defendant was held in \$2,000 bail for a hearing before Magistrate Gripp.

W. P. Allen's Liabilities.

Following is a complete list of the liabilities of W. J. Allen, of San Antonio, Tex., who failed some time ago; assets not given: Hardman, Peck & Co., \$1,059.84; August Pollman, \$163.36; Wilcox & White Organ Company, \$766; T. F. Kramer & Co., \$150; Henry Benary's Sons, \$201.89; J. Howard Foote, \$101.67; National Music Company, \$131.19; Hamilton S. Gordon, \$67.50; Oliver Ditson & Co., \$49.78; M. D. Swisher, \$72; Century Piano Company, \$124.25; E. D. Castelow & Sons, \$37.50; S. Brainard's Sons, \$21.50; Texas National Bank, \$948; C. E. Heald, \$1,288; Rudolph Warlitz & Co., \$90; Phoenix Novelty Company, \$16; American News Company, \$6; city of San Antonio (taxes), \$82.40.

Another New Factory.

The Burdett Piano to be Made in Erie, Pa.

MR. N. J. CLARK, upon being interviewed in regard to the reported organization of a new piano company, said: The project is not so far along that we can say anything about it worth repeating. We can only say that we can buy the Burdett Organ Factory with its three city lots at a very fair figure. Mr. George Carroll and other men in Erie will take stock to the extent of \$10,000 each, and the enterprise is in very fair shape to materialize.

One of the stockholders in the Burdett Organ Factory property informed the "Times" that the property would have to be sold at public sale. The building, with a few alterations, would be admirably suited to the purposes it is likely to be converted to. An employé of the Shaw Piano Company, who was a Chickering piano establishment graduate, will be at the head of the mechanical department. The piano will be known as the Burdett piano.—Erie "Times."

—Mr. Geo. Steck has been in Chicago on his way to Denver, where he will reside for some time, hoping to benefit his health.

—The following gentlemen were in Cincinnati last Wednesday: Mr. E. Ambuhl, of Chickering & Sons; Mr. Hemingway, of Wilcox & White; Mr. Cross, of the Rice-Macy Company, and Mr. Tewksbury, of the Chicago Cottage Organ Company.

—James J. Wall, a piano polisher, twenty-seven years old, who gave his residence as No. 408 East Twenty third street, jumped overboard at the foot of that street on Monday morning. He was drunk at the time and had made a bet with a friend that he would commit suicide. He was rescued.

THE LOWENDALL STAR WORKS AT THE COLUMBIAN EXHIBITION.

BERLIN, S. O., Germany,
No. 121 Reichenberger Strasse,

Beg to inform the Trade that they will exhibit their
WORLD RENOWNED

Violins and Bows.

Mr. Louis Lowendall, Jr., will shortly make a journey through the United States with a full collection of *Violins, Bows* and other Instruments, and will represent the firm at the opening of the exhibition.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

PIANO.

GEO. STECK & CO., Manufacturers.

WAREHOUSES:

STECK HALL, 11 E. Fourteenth Street, New York.

SUMMIT MFG. CO.,

MANUFACTURERS OF

PIANO COVERS

In Plush, Felt, Fleece, Gossamer and Rubber.

PIANO STOOLS.

SILK AND PLUSH SCARFS.

Lambrequins. Curtains. Portieres.

13 EAST 17th STREET,

Ret. Broadway and Fifth Ave., NEW YORK.

HUGO KRAEMER, Proprietor.



ESTABLISHED 1840.

J. & C. FISCHER,

Grand and Upright Pianos.

92,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREHOUSES:

110 FIFTH AVENUE, cor. 16th Street, NEW YORK.

SPEAKING OF SOFT STOPS

HAVE YOU SEEN THE NEW SCALE

PRESCOTT PIANOS,

IN WHICH ARE NOW TO BE FOUND

THE MOST PERFECT TONE MUFFLERS IN USE?

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.,

1838.

CONCORD, N. H.

1892.

Renowned all over
the World.



FRATI & CO.,

MANUFACTURERS OF

Pneumatic Pianos,

SELF PLAYING

ORCHESTRION ORGANS,

CONCERTINOS,

For Shows, Dancing Halls, &c.
(played by crank).

SALOON ORGANS

AND ALL KINDS OF

BARREL ORGANS.

Catalogue on Application.

AGENTS WANTED.

No. 73 Schönhauser Allee,

BERLIN, GERMANY.

AUGUST POLLMANN,

Importer and
Manufacturer of

Musical Instruments

Of Every
Kind.

Brass Band
Instruments, String
Band Instruments, Ac-
cordions, Harmonicas, Strings,
&c. The Celebrated Pollmann Banjos,
Guitars, Mandolins and Violins. The elegant
new patented Mandolin Banjo, as per cut. The most
beautiful finish, sweetest tone and easiest string instrument
to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just west of Broadway, New York City.



M. Knabe & Co.

GRAND, SQUARE AND UPRIGHT

PIANOS.

THESE INSTRUMENTS HAVE BEEN BEFORE THE PUBLIC FOR FIFTY-FIVE YEARS, AND
UPON THEIR EXCELLENCE ALONE HAVE ATTAINED AN

UNPURCHASED PRE-EMINENCE,

WHICH ESTABLISH THEM

Unequaled in TONE, TOUCH, WORKMANSHIP and DURABILITY.

Every Piano fully Warranted for Five Years.

BALTIMORE:

WASHINGTON:

NEW YORK.

22 & 24 E. Baltimore St. 817 Pennsylvania Ave.

148 Fifth Avenue.

Eukalalla.

EUKALALLA is the name of a new musical instrument which has been introduced into the country and city by Colonel Godfrey. It came from Honolulu, or the sample which the colonel purchased for his charming little daughter did, at any rate, and is one of the sweetest toned instruments known to the musical world. The reporter who saw the instrument brought to the city by Colonel Godfrey was offered one of them if he would spell the name of it, and the effort above is an exact phonetic representation of the way Mr. Godfrey pronounced it. The newspaper man felt safe in making the guess, the Hawaiian princess entertained a short time ago by Major McCartney, of the Kirkwood, having left the city. The instrument, however, is a delicate four stringed affair, much resembling a guitar, and is played, not by picking, but by the gentle movement of the fingers over them as if merely touching them, much after the fashion of playing on water glasses.—Des Moines "Leader."

James M. Starr & Co.

IT may safely be said of James M. Starr & Co., of Richmond, Ind., that they come as near to making the whole of a piano as almost any concern in the country.

The plates and actions are made outside and the balance, even to the keys, is made in the factory.

While the Starr people feel liberal toward the outside world and believe in patronizing the industries conducted by others, yet it seems to them a question of policy to make under their own supervision as nearly as possible every part of their instruments.

They are thus in a position to challenge investigation as to material and workmanship, knowing whereof they boast.

A run through their factory will convince anyone that the greatest care has been taken to have the appointments of all such departments as are responsible for the delicate or important features of the piano especially adapted for the work. The varnish rooms are not only finished in the ordinary way, but as a double preventive against dust or particles of any kind sifting through from the floor above the ceilings are all papered the same as would be done in a private residence. We allude to this simply as a specimen of the condition to be found throughout the factory, and which accounts in a measure for the finished work which James M. Starr & Co. are turning out.

In the warerooms of Jack Haynes on East Seventeenth

street can be found a section showing the finish of the frame of a Starr piano. It might look as though this was a specially finished piece of work for exhibition purposes, it is so handsomely polished, but Mr. Haynes has been assured from the factory that hereafter this part of the instrument will receive the same attention in point of finish that is given to any part, and all pianos will be as the sample sent him.

It isn't very much, perhaps; it only demonstrates that nothing is being omitted that will add to the handsome features of the Starr piano.

Jack Haynes placed quite a number of these instruments in Scotland and England while abroad this last summer, and many of the orders have been duplicated since.

The International Piano Hustler would seem a very appropriate appellation in connection with the many others by which Mr. Haynes is known to the trade.

The Trade.

—J. N. Fohrman, of Ishpeming, Mich., has moved into a larger store.

—Taylor, of Springfield, Mass., has opened a branch store at Chicopee, Mass.

—A fire at Santa Barbara, Cal., on the 5th inst., included the music store of John Bartley.

—A. B. Headington, of Westmoreland, Kan., will shortly open a store at Hoisington, Kan.

—Mr. Otto Sutro, of Baltimore, and Mr. O. A. Kimball, of Boston, were in town this week.

—Adams, Mass., is to have a new music store run by Mr. Henry Sthor, a dealer in fancy goods.

—J. P. Julius, of York, Pa., has moved to 22 South George street, where he opened on the 10th inst.

—At No. 38 North Front street, Wilmington, N. C., may now be found a new piano store operated by "Prof." W. Reed.

—The Ansonia, Conn., "Sentinel" says that there is to be a piano factory located at Stratford, Conn., but gives no particulars.

—Mr. Geo. H. Davis, formerly a sewing machine agent at Dover, N. H., has become a salesman with Lothrop & Co., of that place.

—Mr. Daniel Stewart, a newspaper man of Fargo, Dak., has deserted the profession to enter the employ of Kops Brothers as a piano salesman.

—They are talking of a piano factory at Faribault, Minn. The St. Paul "Dispatch" has a reference to the matter and the local papers allude to it.

—C. D. Cameron, of Harrisburg, Pa., having purchased the Beatty Building, on West Main street, is about moving his music store to that place.

—A new piano wareroom has been opened over in the City of Churches by a Mr. A. G. Sharkey, who will make the Petit Bijou, manufactured by Benedict Brothers, his leader.

—The Henning Music Company has been incorporated at Chicago with a capital stock of \$5,000. The incorporators are J. E. Henning, A. W. Henning and W. F. Todd. These Messrs. Henning are in no way con-

nected with the Henning employed by F. G. Smith at the Webster piano factory in New York.

—The music hall over the warerooms of Geo. F. Hedge, Son & Co., Buffalo, N. Y., is being redecorated and will shortly be reopened for the season.

—Joseph Seimor, chief inspector at the Cornish Organ Works, was found dead under a railroad bridge on October 6, and the factory was closed for a day in consequence.

—Mr. Frank Chase, successor to Wall & Chase, has moved into a new store at 1121 Broad street, Columbus, Ga., when he will have a better opportunity to display his stock.

—Messrs. A. D. Hill and P. Pfeiderer have commenced a piano, organ and general musical merchandise business in the Farmers' Banking and Loan Building at Superior, Wis.

—J. W. Clarke, of Ashland, Wis., has moved into larger quarters in the Fifield Block, where he will enlarge his music department, which is run in connection with the book business.

—Col. Levi K. Fuller has been granted two more patents, one for a key for musical instruments and one for a method of making tuning forks, both assigned to the Estey Organ Company.

—Mr. DeVolney Everett, the road representative of Sohmer & Co., has returned from a particularly successful trip through the West, where he has secured enough orders to run the factory from now till New Year's.

—Miss Nellie Hatch, of Seneca, Kan., who is described in the local papers as a handsome and energetic young woman, is said to have over 200 pianos on her tuning list. She is a graduate of the New England Conservatory.

—Mr. B. R. Hoogland, who has been making a Western trip in the interests of Robert M. Webb, the piano material dealer, has returned to New York with a good showing of orders and many names added to his list of friends in the trade.

—Mr. Peter Duffy, president of the Schubert Piano Company, leaves this week for Chicago and the West, making the former city his first stopping place, visiting his business friends and taking a bird's eye view of the opening ceremonies of the Chicago fair.

—The Clough & Warren Organ Company have purchased 17 acres of Daniel Scotten, on the Michigan Central Railway, just north of the River Rouge, on private terms, and will erect a large new plant and remove their organ works thither.—Detroit "Press."

FOR SALE—Piano business established for 20 years in a live Western city of 70,000 inhabitants. Majority of stock is held by party having other business requiring his attention, which is his reason for selling. Address Opportune, care of THE MUSICAL COURIER, 226 Wabash avenue, Chicago.

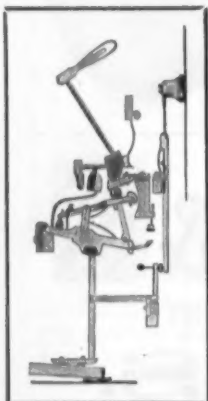
DESIGNS—Piano cases, special and catalogue styles; also for exhibits at the world's fair. Frets, trusses, engraving, music cabinets and general designing. Louis H. Marston & Robert B. Hotchkiss, architects and designers, 715 Bort Building, Chicago, Ill.

WANTED—Immediately, an energetic piano salesman. Must be a first class talker. Good salary to right man. Address P. O. Box 1813, New Haven, Conn.

WANTED—Situation as music clerk by young man well posted in foreign and American publications; speaks German and English. Would prefer to take position as assistant music clerk in order to work in as salesman in warerooms. Can furnish good references in all capacities. Correspondence must be strictly confidential. Box 3, care of THE MUSICAL COURIER.

WE HAVE IT AT LAST!

A Grand Action in an Upright Piano.



IT IS MORE SYMPATHETIC, MORE ELASTIC AND
REPEATS MORE INSTANTANEOUSLY AND FASTER
IN THE UPRIGHT PIANO THAN IN THE OLD
GRAND.



You are cordially invited to a critical examination of this Grand Action in practical working in a number of Pianos to be exhibited from October 17 to October 29 at the **Hotel Kensington Parlors, Fifth Avenue and Fifteenth Street, New York City.**

THE WEST.

THE firms who formerly purchased pianos are now manufacturing them. The West has transformed itself, and is demonstrating that what was formerly considered impossible is possible. The dealer has been taught to manufacture, and in all likelihood he will become a greater factor as manufacturer than as dealer. The natural resources of the land will aid him. His own energy and his developed plans will assist him. His connections are perfected, and all he has to do now is to deliver an article equal in quality to the article he has been drawing from the East, and his success is assured.

The great houses of the West transact their affairs on an entirely different basis than is customary in the East. The lines are broader. The business is conducted on principles that appear to Eastern minds as radical in character and innovation. But it is healthy. It is concentrated in a few hands. It has principle at the bottom of it. It enables firms to exist that otherwise could not live. It is Western in tone and in its individuality and it will develop more rapidly in the future than it has in the past.

Statistics are permissible this year and hence this paper will publish its share.

West of the Alleghanies we have:

Piano Factories.

Lawrence & Son Piano Company	Marietta, Ohio
Baldwin Piano Company	Cincinnati, Ohio
Krell Piano Company	"
Standard Piano Company	"
Cook Piano Company	Lawrenceburg, Ind.
Boston Piano Company	Wooster, Ohio
A. B. Chase Company	Norwalk, Ohio
Colby Piano Company	Erie, Pa.
Shaw Piano Company	"
Erie Piano Company	"
Starr Piano Company	Richmond, Ind.
Aurora Piano Company	Aurora, Ill.
Anderson Piano Company	Rockford, Ill.
Schaeffer Piano Company	Oregon, Ill.
Begleburg & Buttel	Des Moines, Ia.
Century Piano Company	Minneapolis, Minn.
Chase Brothers Piano Company	Muskegon, Mich.
Conover Piano Company	Chicago, Ill.
W. N. Kimball Company	"
Starck & Strack	"
Reed & Sons	"
Rice-Macy Piano Company	"
C. A. Gerold	"
C. B. Clemons & Co.	"
Julius Bauer & Co.	"
Lyon & Healy	"
B. Zscherpe & Co.	"
S. L. House Company	"
Steger & Co.	"

Bush & Gerts Company	Chicago, Ill.
Smith & Barnes Company	"
Schaff Brothers Company	"
Adam Schaaf	"
Coulon, Wihtol & Co.	"
Stone & Son	"
George P. Bent	"
Kaiser & Co.	"
Corl & Connell Company	Oregon
Chickering Brothers	Chicago, Ill.

Organ Factories.

Stevens & Klock	Marietta, Ohio
Edna Organ Company	Monroeville, Ohio
A. B. Chase Company	Norwalk, Ohio
Ann Arbor Organ Company	Ann Arbor, Mich.
Farrand & Votey	Detroit, Mich.
Clough & Warren Company	"
C. O. Hillstrom	Chesterton, Ind.
Fort Wayne Organ Company	Fort Wayne, Ind.
Hinners & Albertson	Pekin, Ill.
Moline Organ Company	Moline, Ill.
Western Cottage Organ Company	Ottawa, Ill.
W. J. Dyer & Brother	St. Paul, Minn.
F. L. Raymond	Cleveland, Ohio
Chicago Cottage Organ Company	Chicago, Ill.
W. W. Kimball Company	"
Story & Clark Organ Company	"
Hamilton Organ Company	"
Columbian Organ Company	"
Lyon & Healy	"
Newman Brothers	"
Tryber & Sweetland	"
Moore & Moore	"
Williams Organ Company	"
Geo. P. Bent	"

Supplies.

Wickham & Chapman	Springfield, Ohio
Augustus Newell & Co.	Chicago, Ill.
Roth & Engelhardt	"
Grollman Manufacturing Company	"
Salter & Bilek	"
Harmony Company	"
Joseph Bohmann	"
Cobleigh Piano Case Company	Terre Haute
Grand Rapids Piano Case Company	Grand Rapids, Mich.

This gives a general estimate of the extent of the music trade industry in the West.

—The Los Angeles (Cal.) "Express" says that A. B. Judkins, of that place, has received a whole carload of Wegman pianos, and that already two more carloads are on the way, which will give him perhaps the largest stock of one make of goods carried by any house in Southern California.

—The Emerson Piano Company, through the agency of Carl Hoffman, has donated to the Cathedral fair committee one of their Emerson upright grand pianos worth \$1,000, to be raffled for at the Cathedral fair. The piano is now on exhibition at Carl Hoffman's.—Leavenworth, Kan., "Times."

—The Santa Cruz, Cal., "Surf" describes the opening of the warehouses of Winter & Ross, who handle the Kohler & Chase line, as an elaborate affair. The store is located at 63 Pacific avenue, and the display of Decker Brothers, Fischer, Ivers & Pond and New England pianos and Mason & Hamlin organs was never equaled in the town of Santa Cruz.

The Schemmel-Mauvais Music Company.

WHEN H. L. Schemmel started his musical establishment on East Santa Clara street some seven years ago it was a very small enterprise indeed, compared with its present importance and standing. Under shrewd and careful management the business has gradually grown, until to-day it occupies premises extending from No. 72 to 78 East Santa Clara street, and is one of the largest music houses on the Pacific Coast. Each year business opposition became keener, and each year the business of the house increased, until some time ago it was deemed advisable to form a stock company sufficiently strong to enable the firm not only to successfully compete with the local music houses but to kill the competition of the large establishments in San Francisco.

The new company was incorporated and began business on September 12 with a capital stock of \$100,000. The president and manager is Mr. H. L. Schemmel and the secretary is Mr. Walter Rivers. At its first meeting the following board of directors was chosen: H. L. Schemmel, president; R. Mauvais, vice-president; H. C. Pfister, E. Mauvais and R. Stock. Hereafter the corporation will be known as the Schemmel-Mauvais Music Company.

The new corporation will have a decided advantage over its competitors in San Francisco. With a capital sufficiently large to be in a position to buy as cheaply as any house in the trade, they have a rent that is but nominal compared with those of the city houses, and can therefore afford to quote their goods at much lower prices. Then, again, few houses carry so large a stock of musical merchandise from which to make selections. It is said that their stock of sheet music is the largest and most select on the coast. Almost daily orders are received from San Francisco houses for pieces of music which they do not carry in stock, or have run out of. Mr. J. A. Zander, the accomplished pianist, will continue in charge of this department as heretofore, assisted by Miss Luna Compton.

There will be no changes in the tuning and repairing department. Mr. Oscar Werner, who has been identified with the music house since its start, will be in charge, assisted by Mr. Frank Stockton. Mr. H. C. Pfister, who practically retires from the firm, still retains a large share in the business. Hereafter Mr. Pfister will devote his time to the management of the Azule Mineral Water Company. Mr. H. L. Schemmel, under whose excellent management the business has hitherto thrived and prospered, will be the manager of the Schemmel-Mauvais Company, assisted by Mr. E. Mauvais.

The stock includes the Steinway pianos, the standard of the world, and the ever popular Gabler, Kranich & Bach and Pease pianos, leading medium priced instruments; also a full line of first-class organs and musical instruments of all descriptions. A large invoice of mandolins, guitars and banjos, among them some beautifully finished ones for the holiday trade, are now on the way from the East.

With every advantage over their competitors, solid financial standing and an immense carefully assorted stock there can be no doubt that the success achieved by the Schemmel music house in years gone by will be doubled and trebled by the new corporation known as the Schemmel-Mauvais Music Company—San José, Cal., "Mercury."

Metcalfe Piano Co.,

Rochester, N. Y.



Remington

Typewriter.

1892 MODEL.

Not only unsurpassed but unapproached for excellence of design and construction, quality of work, simplicity and durability.

SEND FOR ILLUSTRATED CATALOGUE.

Wyckoff, Seamans & Benedict,
327 BROADWAY, NEW YORK.

IN PREPARATION NOW:

ROST'S

DIRECTORY

OF THE

MUSIC TRADE

IN THE UNITED STATES.

1898.

LARGEST AND MOST COMPLETE LIST EVER
PUBLISHED OF DEALERS, MANUFACTURERS AND AGENTS.

A BOOK NECESSARY FOR EVERY PERSON
ENGAGED IN THE MUSIC TRADE.

H. A. ROST, Publisher.

For advertising rates and further particulars address

O. HAUTER,
116 East 59th St., New York City.

S. J. ALBRIGHT,

DEALER IN FINE

PIANO AND CABINET

WOODS & VENEERS

OF EVERY DESCRIPTION,

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(Formerly occupied by
DANIELS & CO.)

NEW YORK.

U. S. and Foreign

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GEO. H. CHANDLEE,

Atlantic Building, WASHINGTON, D. C.

STEEGER & CO.,

MANUFACTURERS OF

PIANOS,

Containing the Technophone Attachment.

This attachment is undoubtedly the best thing ever
introduced for the preservation of the piano
and for the benefit of the student.

FACTORIES AT COLUMBIA HEIGHTS.

OFFICE AND WAREHOUSES

Cor. Jackson St. and Wabash Ave., Chicago, Ill.

All mail should be sent to the office.

Send for Catalogue.

DAVENPORT & TREACY,

Piano Plates

—AND—

PIANO HARDWARE,

Avenue D and 11th Street,
NEW YORK.

CARPENTER

ORGANS.

We want to open correspondence with
reliable dealers who can use a strictly
HIGH GRADE Organ. Ample territory
and strict protection guaranteed.

We cordially invite the Trade to visit
our factory, reached in six hours from
New York City.

E. P. CARPENTER COMPANY,
Brattleboro, Vt., U. S. A.

CHARLES LEE TRACY,

Teacher of Piano, Leschetizky Method.
Studio, No. 9 Music Hall, 57th St., and 7th Ave.

COMMISSIONS.

A Genuine Sensation.

SOME ADDITIONAL LETTERS.

THE publication in last week's issue of THE MUSICAL COURIER of hundreds of letters from dealers in every State in the Union, giving their opinions on the commission evil, has created a stir in the trade which is likely to result in some abatement of the practice when the matter is still further agitated. The interest excited by the collection of these ideas from all parts of the country is bound to bring the question into prominence as a trade issue, and THE MUSICAL COURIER proposes to continue its investigations and to do all in its power to aid the dealers in ridding themselves of an unbusinesslike nuisance which, unless it is checked now, will become unbearable. The general opinion seems to be that the best way to break up the custom is to give wide publicity to the condition of affairs, so that the general public may be made aware of it and know that a teacher's opinion is in most cases sold to the dealer paying the highest price. In order to do this every dealer should be supplied with a copy of THE MUSICAL COURIER of October 8, and with the subsequent issues in which the subject is treated. Appended are a few additional letters received too late for insertion last week:

An Enjoyable Luxury.

PORTLAND, Ore., September 29, 1892.

YOUR favor of the 1st at hand. In reply we beg to say that we are not suffering in the least over the demands made by music teachers on the sale of pianos. Nothing makes us feel so good as to hand over the cash to a teacher. Sometimes there are four or five claiming commission on the same sale, and of course this makes us feel four or five times as good. We like to see the music teacher happy, and nothing can make a teacher so happy as to make a fortune out of the sale of a piano.

Count us in favor of the music teacher every time. We do not look upon it as a "commission evil," but a luxury which we really enjoy. Respectfully yours,

WILEY B. ALLEN & Co.

Another for Combination.

PETERSBURG, N. Y., October 3, 1892.

PRESS of business has delayed my answer to your favor of September 14.

I don't believe there is a single dealer but what is suffering from the commission business.

In my opinion there is only one way to stop it, and that is by a combine of all dealers in such a manner that each dealer will have confidence that his competitor will not deviate from the contract.

Very truly,

M. L. DENISON.

Combination Impossible.

CLEVELAND, October 3, 1892.

IN reply to yours of September 10, we believe that this is one of the worst evils in the piano trade, so many demands are made by people who are not at all entitled to commissions, but simply wish to give a dealer a name that they may have overheard as a prospective piano or organ buyer and for this name ask for a commission.

The piano firm is expected to do all the work, not mention the party who gave the name, and still, when the sale is made, they ask for a big commission. The dealers are themselves to blame for the state of affairs and could very

easily remedy it if they would only agree among themselves not to pay any commission and adhere to their agreement. It would soon benefit them, each and every one, for then the party buying a piano would be allowed to select a piano of their own choice and receive the benefits of the prices themselves. It is, however, a difficult matter to get all the piano dealers in Cleveland to agree on anything, and therefore each one must run his business as he sees fit and best for his own interest.

Yours respectfully,

THE B. DREHER'S SONS COMPANY.

Write It Up.

WEST SUPERIOR, Wis., September 30, 1892.

YOUR circular letter regarding the commission evil received. I think it is the greatest evil in the trade and the only way to deal with it that I can devise is to have the matter written up constantly in the musical journals which reach the homes of the customers, thereby putting them on their guard against these leeches. It will be impossible to stop it entirely so long as leading firms encourage it, which nearly all of them do in this section.

Respectfully,

J. G. BATES.

A Nuisance.

SHREVEPORT, September 28, 1892.

YOUR favor of the 5th received. In reply would say that the commission demanded by teachers and others is a nuisance demoralizing to the whole trade. I know of no remedy but for dealers to combine and ignore it entirely, except to those who are regularly employed as solicitors and drummers.

Respectfully yours,

GEORGE G. WORTHINGTON.

See no Remedy.

CINCINNATI, September 30, 1892.

YOURS of the 5th at hand. In regard to your inquiry will say I have been bothered considerably by music teachers and others outside of the music trade. It should be abolished, as it is a detriment to the music trade. I see no remedy at present, but should be glad to see a stop put to it in some way.

Respectfully,

E. E. LONG & Co.

Impossible to Dodge it.

ST. MARY'S, Ohio, September 30, 1892.

YOURS of recent date at hand. While the question is a great evil, it is almost impossible to dodge it entirely. However, find it necessary only especially where they present the case before sale and demand compensation, being "trained" by promises of some dealer who failed to comply finally. In such cases they are generally satisfied with little, with provision that such is made at regular price, and customer one that has not already been "nursed" by myself.

It is bad to have the ill will of even a dog, and unless the solicitor can be satisfied some other way it may be best to boodle. Respectfully,

H. HOLTAMP.

Put Up a Forfeit.

MILWAUKEE, October 14, 1892.

REPLYING to your favor of September 10, I will first apologize for not answering sooner, but in the press of business the matter was neglected. To your question I would most emphatically answer yes. You also ask to suggest a remedy to stop it. I feel that it would be easier to suggest some means of electing Harrison. I would state, however, that in my opinion the dealers alone are responsible for this state of affairs. This fault exists principally with large dealers, at least in this city. I am not averse to paying a fair commission to the music teacher who brings in a customer and who assists in selecting a piano for his or her scholar, more especially when the teacher is giving lessons in the family; but the promiscuous paying of commission on sales of pianos simply because one person knows the other, or for giving names of parties whom they have heard express a desire to buy a piano at some future date, is wrong, and though it is done every day by dealers it does not tend to elevate their business.

If the responsible dealers in each city who represent the leading manufacturers of pianos and organs would put up a bond each to pay \$1,000 or more forfeit to some charitable institution whenever such dealer is caught bribing or trying to influence a sale by offering commission directly or indirectly, except to a legitimate music teacher, a number of the commission fiends could be at least

checked to some extent. The manufacturers and dealers will have to get together some day and try and devise means of putting the piano and music business upon a respectable footing, the same as other large industries are. It is really disgraceful to see all the low tricks practiced by prominent men in our line of business and the contemptible methods resorted to by large and responsible piano firms simply to make a sale. It is no wonder that a customer feels suspicious when he is about to buy a piano. In some instances dealers do not content themselves with speaking disparagingly of a competitor's goods, but actually go into personalities, and if they cannot put the proprietor's character or habits in a bad light try to injure him by speaking disparagingly of his clerks.

An old trick and a very dishonest one is to keep a competitor's piano in stock in very bad condition so as to compare it unfavorably with their goods; this is practiced in this city, but it is nothing compared to other dishonest methods used. This cannot last forever, and some day there will be an explosion and facts will be laid bare.

I am anxious to see the opinions and suggestions of others in the business and would be more than willing to join in any honorable suggestion that would serve to elevate the piano business on a level with other first-class industries. Yours truly,

JOSEPH FLANNER.

Sell to Responsible Dealers.

MONROSVILLE, Ohio, October 13, 1892.

YOUR special copy of the 8th before me, and I scarcely know how to express my admiration and appreciation of the book as a whole. I read each number of THE MUSICAL COURIER with increased interest. You handle all questions of music and trade and reform without fear or favor. I have read all your various replies to inquiries concerning the hydra-headed evil of the commission business, and am much pleased with the views of many. That department reminds me of an old-fashioned Methodist prayer meeting or a G. A. R. camp fire. Keep up the agitation. In this connection I think the evil of jobbers and manufacturers placing their goods in the hands of irresponsible persons on commission has a great deal to do with the commission evil referred to, as with such dealers it is "all to win and nothing to lose." If manufacturers would sell their goods only to responsible dealers it would enable them to handle the commission evil to a better advantage.

Yours truly, EDNA PIANO AND ORGAN COMPANY.

Agrees with Some Others.

BROCKVILLE, Pa., October 14, 1892.

YOURS of the 14th ult. regarding the "commission evil" just at hand, and would say that I am glad you are bringing the matter before the trade, for it certainly deserves some attention. I have read with interest the opinions of the dealers as published in THE MUSICAL COURIER, some of which are so nearly my own views on the subject that I will not suggest any answer at this late date.

Very truly,

DAVID C. WHITEHILL.

Completely Discouraged.

APPLETON, Wis., October 7, 1892.

I HAVE not yet replied to your favor of September 10, because I intended to write up my experience in this line in a lengthy article. But my time for this is too limited, and so I did not get to it yet. Shall do so, however, in the near future. Yes, I have been suffering from the commission evil, and it has made me disgusted with the business. There is more honor in selling lame and balking horses or putting up lightning rods than in selling pianos. This is putting it rather strong, but experience justifies me. No honest man can succeed in the piano business!

Yours truly,

H. W. MEYER.

The More the Merrier.

KANSAS CITY, October 15, 1892.

PLEASE pardon us for not answering you in regard to the commission evil sooner, but it has been mislaid until now. In regard to it we have no trouble—the more commissions we pay the more pianos we sell.

Yours truly,

G. W. STROPE & Co.

There Is No Remedy.

WILMINGTON, N. C., October 17, 1892.

READ with great interest the "commission fiend" letters. There is no remedy for this evil, as there are not two cases alike. The only way to get at it is to have THE MUSICAL COURIER publish all the correspondence in a pamphlet form, let the dealers purchase them and distribute them in their towns. This will make the public suspicious of all teachers, &c., and they will avoid them and go to the dealer direct. Yours,

E. VAN LAER.

P. J. GILDEMEESTER, FOR MANY YEARS MANAGING PARTNER OF MESSRS. CHICKERING & SONS.

Gildemeester & Kroeger

HENRY KROEGER, FOR TWENTY YEARS SUPERINTENDENT OF FACTORIES OF MESSRS. STEINWAY & SONS.

Second Avenue and Twenty-first Street, New York.



A N elegant design in mahogany or walnut, oak or rosewood, hand carved pilasters, trusses and panels; height, 52 inches; con sordino pedal attachment. The above is taken from the new catalogue of the Keller Brothers & Blight Company, of Bridgeport, Conn., and is known as their style "H."

A Newer, Meaner Swindle.

IN the past month two men have swindled farmers in the country round about Buffalo, N. Y., out of thousands of dollars. One man would call at a farm house and leave a piano on exhibition, with the understanding that if four more were sold in the neighborhood he could keep his piano. To "make things look right at the factory" the farmer signed an agreement to buy the piano.

A few days later the second man would appear and demand payment, threatening a suit. The victim would then be given the agency for the county, and in order that he might have the best piano in the factory the swindler took the works out, promising to send better ones, leaving him only the legs and box to show for his \$400 note.—New York "Press."

The Metcalf Piano Company.

IN spite of the saying that "the unexpected usually occurs" indications may be generally depended upon to foretell what should transpire, at any rate. This holds good in piano manufacturing as well as in other phases of life.

When an astronomer discovers a new planet, no matter how small as compared with other planets, or how far distant, he publishes the fact to the world, and that star thereafter receives its proper consideration.

Indications have been pointing for some time toward the city of Rochester, in this State, as a point from which not exactly a new planet but a new piano would make its appearance, and so THE MUSICAL COURIER has been somewhat on the alert and has made the discovery, and now publishes it to the music trade.

Its name, "The Metcalf Piano."

Metcalf, say you? Why, that name sounds familiar enough in connection with our trade. Certainly it does. H. W. Metcalf has been selling pianos to you dealers for years, excellent instruments of well established makes, and you remember him as that genial, pleasant gentleman, for whom you had a specially reserved space in that portion of your anatomy from which only kindly feelings toward the traveling man emanate.

And how did Metcalf happen to go into piano building?

Well, our opinion is that he became weary of road life, and desired to more fully avail himself of the comfort and enjoyment which his home and family could provide; and then he had been very successful in selling the goods of other makers, and probably reasoned, why not sell a make of his own as well.

Not many in the trade perhaps are aware that Mr. Metcalf is a practical piano builder, having acquired his knowledge and skill among the Eastern factories. Such is the case, however, and he is thoroughly competent to superintend the construction of the pianos bearing his name.

Rochester is one of the brightest manufacturing points in the country, and it was no trouble to interest what capital was needed in starting the venture.

Mr. W. B. Armstrong, a Rochester man, is the president and Mr. Metcalf is the secretary and general manager.

Their factory is at 266 to 272 State street, and is conveniently and advantageously arranged for their business.

The Metcalf piano is constructed upon the most improved and modern lines; the scale is from the hands of an expert who has not failed in this case to produce desirable features in tone and the other requisites essential to a good, substantial instrument.

They are made in one size, 4 feet 9 inches high, all with three pedals.

Special pains are taken that the cases shall be handsomely finished and neatly and strongly put together.

From the liberal lines upon which these pianos are being constructed, they are bound to be popular with both the dealer and customer.

The management appreciate the fact that "to make haste slowly" means usually a solid foundation as a starter, and so will not toot their horns very much for a while, but as a quiet tip to the dealer the Metcalf pianos are well worth your consideration.

—Mrs. Jennie Davis, née Abernathy, escaped from the House of Providence on October 7, taking her infant child. She was being held by Sheriff Hanley on a warrant sworn out by Roe Stephens & Co., charging her with the larceny of a \$300 piano, and would have been returned to jail last week. The police are on the lookout for the fugitive.—Detroit "Journal."

—The Miller Organ Company, of Lebanon, Pa., are exhibiting at their retail store the first organ made by Mr. Miller in 1872 to show the improvements they have made in 20 years.

About Salesmen.

A YOUNG man writing from Chicago answered a want advertisement in THE MUSICAL COURIER in the following trenchant style:

—Sir—Having observed your ad. for good piano salesman beg to say if you are the right house I can make a success for you. If you are not I do not ask for a reply. I have the qualities that make a man successful and safe, to which I can furnish more than sufficient reference. Yours respectfully,

It is to be regretted that the writer was not more explicit as to what he considers the right kind of firm to work for and it is somewhat perplexing to hear that he has references more than sufficient to warrant his ability, and it is additionally to be regretted that he spoils the impression of concise thought that the cogency of his letter imparts by appending to it a signature which the flourishes make undecipherable.

Probably if the young man could connect with just the right house, that would at the same time consider the young man just the right young man, he might add another to his superfluous references. It is fair to consider that there are two sides to this question of salesmen, that an employé has a right to look for certain elements in contemplating a change of position equally as an employer may look into the qualifications of his man.

A salesman in the piano business must possess many points not requisite in the average business of a salesman in other lines, and he seldom gets a sufficient amount of credit or pay for what he is called upon to do. The average salesman—retail salesman—in the average town or city does not receive a salary sufficiently large to embarrass him with riches, and there is seldom before him any chance of promotion other than that which may come at the death of some older employé.

In most other lines a man by steady work and a determination to master the details of his trade may make for himself a position of value, his knowledge of the article he handles being his capital, which competitive merchants are anxious to have invested in their enterprises. But in the piano business there is little incentive for a man to progress; he has little chance to exercise his ambition, because the limit of his possibilities is so soon reached, unless he branches out into the wholesale trade or goes into business on his own account.

It is true that a man will work under a stimulus harder than if he has to go on in the regular humdrum way, and many employers who are wiseheaded and anxious to get from their men all there is in them have in recent years established a system of rewards for their men for the greatest amount of business done within a specified time. From November 1 to January 1 is as good a time as any, and those concerns who offer a series of prizes for the greatest amount of business done by their salesmen between now and the first of the year will get a larger return than if they offer no inducement for extraordinary endeavor.

—A slight fire damaged Hintermeister's organ factory at Oil City, Pa., a few days ago. The loss was trifling.

—E. H. Sherman, one of the most enterprising music men of the Northwest, is making improvements in his store at Butte City, Mont., which will cost him over \$4,000.

—A. A. Brown, who for the past five years has had charge of the tuning and repairing department of Messrs. Schemmel & Pfister's music house at San José, Cal., is about to start business for himself in that city.

—F. R. Fechan, of Brockville, Ont., has sold his piano and organ business to F. Kuhn, of that city. Mr. Fechan will probably be the manager of the F. G. Smith Bradbury branch about to be opened at Newark, N. J.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

MAX COTTSCALK & CO., Successors to WEILE & CO.,

BERLIN S. (GERMANY).

PRINZENSTR. 31.



FACTORY OF

BLACK PIANO ORNAMENTS.



ILLUSTRATED CATALOGUE FREE ON APPLICATION.

Fall Styles of Mason & Hamlin DOUBLE REED Organs.

TO THE TRADE:

The MASON & HAMLIN COMPANY are now introducing some new and very attractive styles of **DOUBLE REED ORGANS**. Having transferred the bulk of our whole-sale business to our headquarters in Boston, we can now sell at "factory" prices and are offering these new Leaders at prices much nearer those of the "cheap" organs which have flooded the country the past ten years than we have heretofore done.

It is needless to add that these Styles, like **ALL** manufactured by us, illustrate that **HIGHEST STANDARD OF EXCELLENCE** which has always characterized the **MASON & HAMLIN ORGANS** and won for them **HIGHEST HONORS** at **ALL GREAT WORLD'S FAIRS** since and including that of Paris, 1867.

Send for particulars. Also for new Organ and Piano Catalogues, just issued.



CASE 177.

THE NEW ACTIONS:

ACTION 83.—Five Octave, Ten Stops, including Full Organ Knee Stop. F Scale.

BASS.	
DIAPASON, 8 ft.	VIOLA DOLCE, 4 ft.
VIOLA, 4 ft.	DULCIANA, 8 ft.
TREBLE.	
MELODIA, 8 ft.	CLARABELLA, 8 ft.
OBOE.	VOIX CELESTE, 8 ft.

THROUGHOUT.	
VOX HUMANA.	FULL ORGAN
KNEE SWELL.	(Knee Stop).

Having four sets of reeds of two and a half octaves each.

ACTION 84.—Five Octave, Eleven Stops, including Full Organ Knee Stop. F Scale.

BASS.	
DIAPASON, 8 ft.	VIOLA DOLCE, 4 ft.
VIOLA, 4 ft.	SUB-BASE COUPLER
	(Coupling down).
TREBLE.	
MELODIA, 8 ft.	VOIX CELESTE, 8 ft.
SERAPHONE, 8 ft.	TREBLE COUPLER
CLARINET, 8 ft.	(Coupling up).

THROUGHOUT.	
VOX HUMANA.	FULL ORGAN
KNEE SWELL.	(Knee Stop).

Having four sets of reeds of two and a half octaves each.

For descriptions of the Styles in which these Actions are furnished send for regular Catalogue. Prices quoted upon application.



CASE 169.

Mason & Hamlin ORGANS

ARE

NOT BUT

Poorest,	Best,
Lowest	Highest
Priced	Priced
AND	AND
Dearest,	Cheapest.

NO ORGAN IN THE WORLD

Equals them in quality, yet they cost but **LITTLE** more than others.

CORRESPONDENCE INVITED.



CASE 184.

MASON & HAMLIN ORGAN AND PIANO CO.,

Headquarters: Mason & Hamlin Hall, Boston, U. S. A.

STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.



THE STRANDS AS THEY BREAK.

SECTIONAL VIEW.

VIEW OF WIRE, REGULAR FORM.

A SWEET, SONOROUS TONE OF
WONDERFUL POWER ENTIRELY
WITHOUT METALLIC QUALITY
PRODUCED BY THIS WIRE.

SUBERS' COMPOUND PIANO WIRE.

LAWRENCE A. SUBERS, Inventor,

Hotel Kensington, Fifth Ave. and Fifteenth St., New York.



CARL FISCHER,
6 Fourth Ave., New York,
Sole Agent for the United States for the
Famous
F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MAZZIN, Paris, Celebrated Violins, Violas and 'Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Suss Celebrated Violin Bows.

JOHN COPCUTT.

ESTABLISHED 1832.

WM. BOOTH.

**BLISTERED WALNUT, MAHOGANY,
ENGLISH BROWN OAK and
PIANO MANUFACTURERS' VENEERS
IN ALL VARIETIES.**

J. COPCUTT & CO.,

432 to 440 Washington St., cor. Desbrosses St., NEW YORK.

**PETIT
BIJOU**

It will pay you to handle them.
A MARVEL IN CONSTRUCTION, TONE AND
POWER, CONSIDERING THEIR SIZE
AND PRICE.

Just what is required for small rooms,
flats and for renting.

PETIT BIJOU PIANO CO.,
10 East 15th Street, NEW YORK.

**6½
OCTAVE
PIANO**

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST - CLASS ACTIONS

FOR UPRIGHT PIANOS.

FORT LEE, - NEW JERSEY.

R. W. TANNER & SON,



**MOUSE PROOF
Pedal Feet**

OVER
100,000 PAIRS IN
USE.

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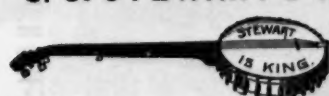
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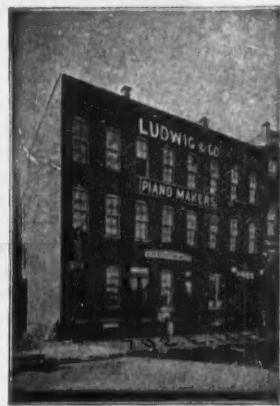
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UNANSWERABLE.

THERE is now before us a letter from a dealer in a trans-Mississippi State, parts of which are sufficiently interesting for publication, but the request to propose a remedy apparently unanswerable.

We may say that it is impossible to give names in a communication of this sort, which is published in order to explain a condition.

The writer, a piano and organ dealer, says:

How does the piano stand in the East? Their agent here, a worthless tuner named * * * runs down the * * * the worst kind and brags up the * * * They have no place of business but travel round, and when they can't sell the * * * they then offer and claim to be able to sell any piano made at less price than anyone else. Why do the firm of * * * call it the * * * I have been told that they make the piano under half a dozen different names. Is it so or not? And if so, what other name do they sail under?

How does * * * stand in the East? * * * of Omaha, runs down the * * * and as a last resort offer to furnish it at cost, at the same time are trying to buy it. Under the name of * * * and * * * (this outfit) are doing the same thing, telling that such and such pianos won't stand, &c.; get any price for the * * * from \$250 to \$375, and offer to sell the * * * to beat me if they don't make \$5 on it.

Why are such men in the trade anyhow, and why is it that every "busted" and worn out musician, sewing machine agent and tuner can get around or open up as a music dealer?

In other branches of business a man has to invest money and have some credit or else he can't get the goods.

I took up the music line this spring, but find the business is conducted on the most unbusinesslike methods I ever heard of. A man * * * was turned out of the Singer Company's office in disgrace and in debt; used their notes and barely escaped being prosecuted, and * * * has judgment against him; was advertised by * * *, of * * *, and yet here he can open up with a stock of pianos and organs, offer to discount anybody in the business, &c. Such a state of things could not exist in any other business that I know of.

The manufacturers are responsible to a great extent. Men get credit whose moral and commercial and financial conditions are such that they should be avoided instead of upheld. There is one large piano concern here that will give credit to any man who will furnish it with his notes to an unlimited extent for accommodation purposes. Such men are put into the smaller cities to compete with honest and substantial dealers, and in the effort to drive them out both are ruined, and the manufacturer here will go down with them. This is sure and absolutely inevitable.

Suggestions to Exhibitors.

I.

THE Columbian Exposition will undoubtedly be the most striking event of this *fin de siècle*, and one to which the future historian will look back with keen interest as one of the most characteristic, original and gigantic undertakings of this century and of the American nation. The world, with its history, its arts, sciences and mechanical industries, will there be epitomized. There may be examined the ruins and relics of earlier civilizations, of nations and dynasties sunk into oblivion ages before the discovery of the American continent; there may be studied the history of every invention that human ingenuity has been able to create for the facilitation of production and the amelioration of laboring mankind; every

scientific discovery will there be demonstrated, from the first crude conception of its governing truth to its latest perfected development, and there will be exhibited the glorious products of the great world of art, music, painting, literature, sculpture—of all that makes life something more than a sordid grind, and makes man something infinitely nobler than a mere money making machine.

To the exhibitors in the last department—or rather in one branch of the last department, that of music and musical instruments—we wish to give a few general ideas which ought to be more particularly kept in view by them in arranging their exhibits. Of course our remarks and advice can only be very general. The space at the disposal of the exhibitor, its conformation and the character of the exhibit, must naturally all have influence in regulating its display. Nevertheless, a few general principles, to be acted upon or modified as circumstances may dictate, will be found of considerable utility.

First, then, do not let your exhibit be more remarkable for quantity than for quality. This may seem an unnecessary thing to say and yet experience has shown us that there is no fundamental principle of exhibiting more frequently ignored than this. At all expositions, more particularly in the musical instrument departments, we have remarked that the one idea which seems to possess the minds of exhibitors is that it is of vital importance to crowd as many specimens of their work as possible into the space at their disposal. This is a grave mistake. We have all experienced the difficulty of selecting some trifling object in a store where the choice is too abundant; similarly a visitor to an exposition of musical instruments is more often confused than impressed by the number of specimens of the same class of manufactures shown in the same place.

As you will not be the only exhibitor in your department it will be very much more to your interest to see that your display is of superlative excellence than for it to contain a specimen of every style of piano you manufacture. Experience has taught us that the excellence of an exhibit of pianos, for instance, is generally in inverse ratio to the number shown; besides, with a too multitudinous exhibit you run a risk of fatiguing the very people whom you seek to impress favorably, the visitor, so that after a little time his ear refuses to record any further impression and simply confounds everything in one general mediocrity. Again, therefore, we insist upon the necessity of your limiting your exhibit to the very best only, and not too much of that. Display just what you are sure no one or no other firm can surpass, and you will then be certain to be among the first, and we take it for granted you do not want to be anywhere else.

Next as to the manner of displaying your exhibit. This is a far more difficult point than the last and more awkward to generalize; still, even here there are one or two points to be observed in every case. To begin with, it must always be borne in mind that an exhibition of musical instruments is primarily an exhibition of an art product; see therefore that the display is artistic. No one will take the trouble to stay and examine a lot of pianos placed without any apparent idea in a cheerless division of an exhibition building. On the other hand the mere sensual pleasure that all people have for the aesthetically beautiful will prompt them to enter, discuss and examine something in which they take not the slightest earthly interest, if it is tastefully, artistically and cheerfully displayed.

Have your few pianos grouped with some definite design. Give an air of artistic surroundings by a sculptured figure or two or the bust of some composer or artist, by a few artistic rugs scattered about on the floor, by a comfortable little lounge of *cassuse*, with a few chairs, and by a violin or

some such musical instrument lying on one of the pianos. By these means, with judiciously regulated lights, you will impart to your stand an air of refinement and cheeriness that will go a long way toward prepossessing people in your favor; a good salesman will do the rest.

Then, in order to keep the recollection of your exhibit a pleasant memory in the minds of your visitors, do not have some herculean pianist indefatigably pounding upon your instrument from morning till night. On the contrary, arrange short recitals, we say "short" advisedly, since time to the average visitor to an exposition is generally of considerable importance; intersperse the recitals with one or two instrumental or vocal solos; do not have too many people in the space for comfort; provide neat and artistic programs; let the seating accommodation be good and comfortable, and while taking every legitimate means to advertise your manufactures, let the auditors see by these means that music has some real artistic value to you, and that you, primarily interested in the piano as an instrument and as an article of commerce, are yet the first to recognize its artistic importance.

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Then there's the question of expense to the purchaser. It's all right enough as long as the dealer has the matter in charge, and can be called upon as frequently as necessary, but how is it afterward?

Is it not a fact that the owners are invariably negligent regarding the condition of their pianos? The remark, "Why, I must have my piano tuned; I have had nothing done to it for over a year and it's just awful" is often heard. In many cases it is more a question of expense than negligence, and a piano in such a condition cannot but be considered something of a reflection on the dealer who has sold it, and upon the maker.

All dealers throughout the country could not but have noticed the numerous and strong testimonials from important dealers which were printed in the Columbus Special of THE MUSICAL COURIER regarding the universally satisfactory manner in which the Malcolm Love piano held to tone and pitch.

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We have had many words of commendation in the past for these pianos, the elegant styles of cases and perfect workmanship, and the above, as another strong feature, recommends them in yet another light to the favorable consideration of any who may be desirous of handling a thoroughly reliable instrument.

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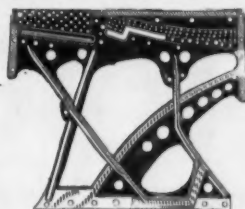
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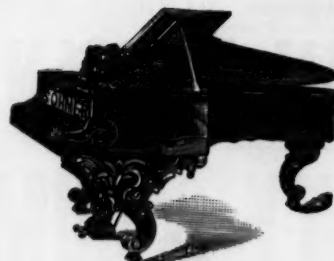
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